DOCUMENT RESUME

ED 042 856 UD 010 583

AUTHOR	Jablonsky, Adelaide
TITLE	Media for Teaching Afro-American Studies. IRCD Bulletin, Volume 6, Numbers 1 and 2.
INSTITUTION	Columbia Univ., New York, N.Y. ERIC Clearinghouse on the Urban Disadvantaged.
SPONS AGENCY	Office of Education (DHEW), Washington, D.C.
PUB DATE	Sep 70
NOTE	23p.
EDRS PRICE	EDRS Price MF-$0.25 HC-$1.25
DESCRIPTORS	*African American Studies, African Culture, African History, American History, Audiovisual Centers, *Audiovisual Instruction, Bias, Disadvantaged Youth, *Evaluation, Filmstrips, *Instructional Media, Minority Groups, Negro Culture, Negro History, Negro Leadership, Phonograph Records, Race Relations, Racial Discrimination, Slavery, Sound Films

ABSTRACT

This issue of the IRCD Bulletin is devoted to media and media resources for teaching Afro-American studies. The imperative need for the wide usage of audio-visual equipment and materials is stressed in the context of reported lack of interest shown by teachers in the utilization of media resources. The setting up of a Media Center on Ethnic Studies as part of the ERIC-IRCD program, housing of this collection in the Teachers College library, and the findings of evaluations of these media units by black people (graduate students and community representatives) are dealt with. In general, those units consisting of coordinated filmstrips with records were considered more effective than either the filmstrips alone or with records alone. The Bulletin also contains reviews of media resources listed and arranged according to the following categories: Africa, History, People, and General. Those media resources ordered by the Center but not reviewed here are appended. (RJ)

IRCD BULLETIN

PUBLICATION OF THE ERIC INFORMATION RETRIEVAL CENTER ON THE DISADVANTAGED

Horace Mann-Lincoln Institute • Teachers College • Columbia University
525 West 120 Street, N. Y., N. Y. 10027

Volume VI, Nos. 1 and 2 Spring, Summer 1970

UD010583

ED042856

Media for Teaching Afro-American Studies

Adelaide Jablonsky, Ed.D.

Two converging movements are molding needed changes in the content and the methods of teaching social studies in elementary and secondary schools. The first is the introduction into the curriculum of historical and cultural information on minority groups, especially on blacks. The second is the evolution of media materials prepared for classroom use by an ever-growing number of commercial concerns attempting to capitalize on the urgent need for schools to make the education of their students more effective and relevant. Both of these trends were discussed in depth in the Summer 1969 (Volume V, No. 3) issue of the **IRCD Bulletin** on "Relevance and Pluralism in Curriculum Development."

Under different circumstances it would be indefensible to propose the introduction into the social studies complex of units or courses on Afro-American or black studies, since the focus of the social sciences is the study of man, all men, through anthropology, sociology, political science, economics, and history. In a hierarchical society the records of poor and minority groups have not been retained. This has resulted in a vacuum, and at times distortion of facts. Many concerned educators are seeking material which corrects the imbalance as a preliminary to the integration of subject matter. This knowledge must serve several purposes, among which is the building of a picture of the contributions of black people to our culture and the world's. Awareness of black contributions could foster the deserved respect of white society, while it may help to rebuild the self concept, positive group identification and wholesale intergroup attitudes of the minority group members of this society, of which black people form the largest segment.

Concurrently a new kind of gap has developed between students and teachers in our schools. Even more serious and divisive than the generation gap or the socio-economic gap is the chasm between young people today, who have grown up in an electronic communications environment having immense impact on their education, and their teachers and schools which still function as if in the Gutenberg era. This has resulted, in many schools, in continuing reliance on the teacher-centered classroom, and written and printed word and the relegation of most audio-visual equipment and materials to a far corner in a storage closet. Few teachers are emotionally prepared to equip themselves to work with the comparatively simple gears-lens-tube machines, which are the playthings of today's youth. But this reluctance can no longer be tolerated in a period when the emphasis is shifting to the learner, the ways in which he learns and the resources required for contemporary education.

By this time, there are reports of no fewer than several hundred projects in which cameras have been used by students and/or teachers to record experiences and to create instructional materials. Often, as in the case of the unit, **Interpretations: The Me Nobody Knows** (p. 19), the process of producing the material has greater usefulness to the creators than to other uninvolved viewers. In the broad spectrum between the instamatic camera and sophisticated sound movie cameras and video-tape equipment, teachers can find the right hardware for their purposes in preparing software for use with their classes.

The Kodak Visualmaker, for example, is a simple combination of inexpensive camera and mounted lenses for making black and white or colored slides from pictures in magazines, newspapers, books or flat prints; and, the camera itself can be used to take pictures from life. When sets of slides are combined with sound tracks prepared on almost foolproof cassette tape recorders, the classroom is enriched by having available for use on group or individual bases an ever-expanding body of information. For illiterate or preliterate learners, the presentation of content in an audio-visual format is essential for language and concept

(Continued on page 2)

ADELAIDE JABLONSKY is Associate Professor of Education at the Ferkauf Graduate School of Humanities and Social Sciences of Yeshiva University, and Senior Research Associate, Horace Mann-Lincoln Institute, Teachers College, Columbia University.

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

(Continued from page 1)

development before motivation can be developed to struggle with the complexities of reading the printed word.

How much easier it is for a class to learn to understand directional aspects of map-reading skills when slides of the neighborhood around the school are used instead of some hypothetical location. How much richer the recall of a trip could be when the traditional experience chart is enlivened by student-taken photographs, which present and heighten the students' perceptions. How could a unit of study completed by a small committee or an individual student be more effectively summarized for presentation to the total class than in a carefully-planned filmstrip or slide projection? How can the teacher reach each child more directly in start-of-the-semester orientation and build self and group concept better than by having pictures taken of all class members by fellow students and using them throughout the school year? These examples of self-made materials are but a small sample of possible uses of cameras and related projection and sound equipment, if the desire and competence are present. These techniques can begin to approximate the active, relevant impact students experience outside the school.

It is important to note that many school systems and districts have set up centers for the production and dissemination of audio-visual units which relate indigenous problems of the community to the broader concerns of Afro-American studies.

The Media Survey

The director and staff of the ERIC-Information Retrieval Center on the Disadvantaged decided in the Fall of 1969 that one of the ways in which the Center could serve the educational community would be by setting up a Media Center on Ethnic Studies, to evaluate the software presently available and to report the findings. It was assumed that this would help practitioners in the selection and use of software and also provide commercial purveyors with guidelines for the preparation of more effective materials.

Desiring to provide the most effective service to the community and in view of the limitations of ERIC-IRCD funds and personnel, it was decided to house the collection in the Teachers College (Columbia University) Library. The Director of the library and the Director of the Instructional Support Services office cooperated fully in the planning and establishment of this specialized collection. Due to time and other limitations, it was agreed that the first step would be to create a collection of filmstrips and records on Afro-American studies which would be available by Fall 1970. Other resources are being sought to expand the collection with materials on Puerto Rican, American Indian, Mexican American and other minority groups. The center is presently located on the fifth floor of Russell Hall, Teachers College. Projectors and record players are available for previewing and studying the units listed in the bibliography at the end of this report.

While broad attempts were made to locate and acquire a comprehensive collection, it is clear that the items in this report do not represent all the materials available, nor even all the agencies preparing such units. ERIC-IRCD would like to receive information about other available sets and qualitative evaluations by scholars and practitioners of materials which they use or have rejected.

Because it was believed that the basic evaluations should be made by black people, a staff of graduate students and community representatives was organized to answer the following questions about each piece:

What is your view of this unit as a tool for enhancing reference group identification and self concept?

What is your view of this unit as a tool for fostering wholesome intergroup attitudes?

What is your view of this unit as a tool for content and information mastery?

Are there any elements which you feel are objectionable?

How would you suggest that this unit be used by the classroom teacher for instruction?

If you could make this unit better what would you do?

As a balance to these reviews, black and white school personnel were asked to report on their perceptions of the qualities of those units they had used in instruction at both the elementary and secondary levels. No items were reported on by all reviewers, but many were evaluated by five to seven persons. Some items which do not have reviews have been ordered but had not arrived in time to be evaluated for this report.

Summary of Findings

With almost no exception, those units consisting of coordinated filmstrips with records were considered more effective than either the filmstrips alone or records alone.

The submerged anger of most of the black reviewers at the continuation of white paternalism, whitewashing of past injustices, avoidance of basic issues and the absence of important and pertinent information was expressed openly with the expectation that materials being prepared in the future would avoid these pitfalls. Even assuming the good intentions of producers, it is unforgiveable to have the word Negro pronounced in such a way that memories of Southern disrespect are awakened. A small detail such as depicting blacks with red lips is resented. It mattered much less to most of the black evaluators that a black had achieved recognition for his talents or his achievements than that he had fought for justice for his people. It was also reiterated that choosing a few outstanding blacks for recognition would not balance centuries of neglect. It was deeply held that large numbers of black people of the past and present were heroes deserving approbation and emulation and that only by broadening the base of respect would today's youth feel that the world was giving them a chance to make a contribution to their people and to the larger society. This would be enhanced by the addition of units on persons working tangentially to, or outside of, the political system — persons such as Adam Clayton Powell, Floyd McKissick, Bayard Rustin, Malcolm X and Eldridge Cleaver.

One of the very sensitive areas is the history of the slave trade. Specific objections were raised to presentations about the roles played by blacks both in Africa and in America. Insight into the subtle problems may be gained by comparing the evaluations of those sets dealing with slavery.

Since several of the units overlap in content about specific historical events or about individuals, the teacher has an

(Continued on page 3)

(Continued from page 2)

opportunity to provide multiple resources in instructional units so that students may learn how to view history as a subjective record of events—not always complete — not always accurate — and often biased. No single resource can do more than motivate further exploration into multiple channels for information, clarification, correction, reorganization, integration and evaluation.

As an example of the sensitivity of this area of study, the author faced the need to clarify whether the word "black" was to be capitalized or remain in lower case. Many of the reviewers used the capital letter in their evaluations equating "Black" with "Negro." One can assume that it was felt that capitalizing the word added strength and beauty to the concept of blackness. On investigation it was found that a term such as "Black Power" is considered a proper noun or title, while "black people," like "white people," is a generic reference and is treated as a common noun or generic term. The words Caucasian and Negro, being proper nouns, are capitalized; black and white in the generic references are not. The decision was therefore reached to use the form "black."

In the ERIC-IRCD Bulletin, Vol. 5, No. 3, Summer 1969 on curriculum relevance the following materials were not listed. The Center feels that the quality of the documents listed below warrant their being brought to the attention of its readers in this issue. These documents are available through EDRS (see page 23). Additional materials in this series will be announced in forthcoming *Research in Education* issues. The Evanston School District 65, Illinois produced these manuals under the sponsorship of the Office of Education, (DHEW) in school year 1968-1969.

ED 036 568
Black Power and Its Effect on Racial Interaction: Resource Manual. An In-Service Training Program Which Focuses on Assisting Educators of School District 65 to Develop Some Common Understandings About Crucial Integration Issues; EDRS Price MF-$0.50 HC-$3.35

ED 036 569
Common Prejudices of Negroes and Whites: Resource Manual. An In-Service Training Program Which Focuses on Assisting Educators of School District 65 to Develop Some Common Understandings About Crucial Integration Issues; EDRS Price MF-$0.50 HC-$3.35

ED 036 570
Discipline Standard in Integrated Schools: Resource Manual. An In-Service Training Program Which Focuses on Assisting Educators of School District 65 to Develop Some Common Understandings About Crucial Integration Issues; EDRS Price MF-$0.50 HC-$3.10

ED 036 571
Interpersonal Relations Among Students: Resource Manual. An In-Service Training Program Which Focuses on Assisting Educators of School District 65 to Develop Some Common Understandings About Crucial Integration Issues; EDRS Price MF-$0.25 HC-$2.10

ED 036 572
The Black Self Concept: Resource Manual. An In-Service Training Program Which Focuses on Assisting Educators of School District 65 to Develop Some Common Understandings About Crucial Integration Issues; EDRS Price MF-$0.50 HC-$3.40

ED 036 573
The Negro in American History: Resource Material. An In-Service Training Program Which Focuses on Assisting Educators of School District 65 to Develop Some Common Understandings About Crucial Integration Issues; EDRS Price MF-$0.50 HC-$3.25

Exploding the Myths of Prejudice

At a recent education conference I read a list of myths about poor minority group children and I assumed that the professionals attending the meetings on the education of the disadvantaged would gain perspective on the distorted ideas disseminated about these groups. At the end of the talk, I was challenged to defend my statement that these descriptions were myths, since the teachers had based their instructional practices on the knowledge that the disadvantaged child is non-verbal. In addition, he is unable to postpone immediate gratification for future reward, he has low intelligence, neither he nor his parents are interested in education, he is lazy, he can't learn because his father is absent from the home, he is a person of little worth and must become someone closer to what whites are in order to "be somebody," he is victimized by poverty which precludes success, he belongs to a group which has contributed little to human history, he is childlike even in adulthood, he has no true sense of time and space, and he is more prejudiced against others than others are against him.

As I went down the list again offering facts and perceptions to dispute these falsehoods, I sensed a rising tide of anxiety and anger. I began to realize more clearly that prejudice as an irrational attitude can hardly be eliminated by facts, since it thrives in spite of facts or because of distortion of facts which serve the purpose of protecting the status and actions of the believers. The danger of generalizing from research limited by design and breadth is further complicated by the tendency of people to use tunnel vision, to see only what they feel most comfortable in seeing in relation to threats to their security.

For further reactions to this phenomenon see the evaluation of the filmstrip **Exploding the Myths of Prejudice** (p. 18), and **What is Prejudice?** (p. 20).

Conclusion

Several of the reviewers expressed their appreciation for being permitted to participate in this survey because it afforded them the opportunity to spend time in studying the rich material contained in this collection. They learned a great deal about areas of intense interest to them. We, therefore, assume that teachers and their students will likewise find enlightenment through study of these products. There remain many areas which still need more resource materials and there is an imbalance in the levels for which these units have been prepared. As with most subject areas, there are very few good materials available at the primary grade levels. The level of language in units for secondary schools often does not take into consideration the language use and comprehension patterns of youth in inner-city schools.

Some of the sets received unanimous praise, especially those which used contemporary black people in the production of units on their lives and work. Ranging from the primarily information-giving to the emotionally impactful and from very poor to excellent, the items listed below make it possible for schools in all parts of this country—and indeed around the world — to begin to provide learning experiences for their students about the dignity, beauty, intelligence, leadership, creativity, responsibility, productivity, and humanness of black people, now and in the past.

Reviews of Media Resources for Teaching Afro-American Studies

AFRICA

AFRICAN ART AND CULTURE (Filmstrip). Warren Schloat Productions, Inc., 3 filmstrips (Average 66 fr. each), color. And record albums, 3, 6s, 33⅓ rpm. With teacher's guide. Cost: $48.00. T. C. Filmstrip #606. LPS 7460-7462.

Both the reviewers and the school reporters noted that this unit is very good for enhancing group identification and self concept and fostering wholesome intergroup attitudes. It was noted as an excellent tool for content and information mastery from the 5th grade level through high school.

1. **Early Art**

It is suggested that the filmstrip be used in an instructional module on the origins of African art, especially art of West Africa. The brief historical background places the subject matter in proper context. The art might have been more closely connected with African religion which gives art its meaning. Broader geographical coverage would have been desirable and the inclusion of more modern productions would give proper contemporary perspective.

Objection was raised to the statement, "Ethiopia became a Christian nation."

In addition to art emphasis, this strip could be used in social studies to show how migration affected the people and the differing characteristics of members of several tribes. It also could lead to discussions of the rise and fall of ancient empires, the role of colonialism, and how artificial political boundaries could be transcended by pervasive art trends.

2. **Sculpture**

Again, it is suggested that the sculpture be connected with study of religion, fertility rites and, especially, as a link with ancestors. It should be broadened to include at least brief references to the Congo, Sudan and East Africa. Corresponding indigenous music should be used to accompany the visual in order to broaden the cultural portrayal.

One piece of incorrect information was given. "Ibeji" is not the name of a god but simply means "twins," though twins also have their own god "pakilaso" or "ere ibeji."

Special emphasis should be introduced by the teacher concerning the influence of African sculpture on modern Western art, indicating the high degree of sophistication achieved by the Africans. Also worthy of special note is the interdependence of animals, such as snakes and birds, with human figures, possibly indicating a more advanced philosophical state of comprehension than is usually attributed to the people of this area and period.

3. **Masks**

The distinction should be made between urban and rural Africa. Rural Africa exists for the most part like ancient Africa and thus masks and most of the old culture are still respected. Urban Africa is a creation of the West and is too small to be representative of the whole of Africa. "Secret societies" are not concerned about law and order or western politics. Their main concern is continuity and fertility of the tribe and they pray for this, using masks as a part of that ritual.

NOTE: Care should be taken when purchasing most sets to indicate whether audible or inaudible signals are desired, since equipment available in schools varies in this respect.

AFRICA IN FERMENT (Filmstrip). New York Times Co., November 1968. 72fr, b & w (Sound filmstrip on current affairs). And record albums, 1, 2s, 33⅓ rpm, 22 min. With discussion manual. Cost: $9.00. T. C. Filmstrip #607. LPS 7463.

This set depicts the struggle in Africa for freedom and the problems involved in the rise of African nationalism. Generally, the reviewers stated that, if this were to be used in high schools and junior colleges, it might leave several misconceptions. The strip implies that colonization was good and that outside governments poured money into the colonies in order to help the people, while in truth such financial investment was made in order to gain more profits. In frame #66 the showing of a white Peace Corps member rather than a black one implies that only whites can help the blacks. This is resented. The unit is reported to be both one-sided and pessimistic. While generally the information may be factual, the arrangement and emphasis distorts the picture. The portrayal of Kwame Nkrumah as a corrupt dictator is countered by the reviewers' feelings that he is a savior. Also objected to was the smiling Americanized African at the end of the unit.

The language was reported to be too difficult for many high school students. The sequence of themes, which jumps back and forth between the centuries, serves no useful purpose and might be confusing to some students.

It appears that the phenomenal progress made by several of the new nations a short time after independence should have been introduced and stressed, in order to build positive attitudes. There was no objection to the portrayal of the brute facts of tribal wars, coups d'état and instability but the neglect of associating the ferment with movement toward progress was criticized.

In summary, this was felt to be an account from the western European viewpoint with a few African voices thrown in to buttress that view. Trained specialists and technicians must be available quickly to help build a free Africa, though this might not be in the interest of the west. Foreign aid, similar to foreign investments of the past, must not be permitted to continue to subjugate Africans.

CHILDREN OF AFRICA (Filmstrip). U.S. Commission for UNICEF., 1970? 37 fr, color. With teacher's guide. Cost $2.00. T. C. Filmstrip #621.

This filmstrip was rated as very poor for many reasons. It shows Africans to be backward by Western standards, wholly dependent on the whites for enlightenment. Full of errors, misrepresentations and sweeping generalizations, the unit's title is misleading. One would expect it to focus on children, showing rearing practices, education, home life, familial relationships, and games they play, their aspirations, and the positive aspects of tribal life. It was noted that instead of dealing with these areas, the filmstrip appeared to be a collection of tourists' snapshots with some glaring misperceptions. For instance, Africans have always used soaps — native soaps made from palm nuts — and they still use them, yet the filmstrip suggests the opposite.

Continued on page 5)

(Continued from page 4)

HISTORY

Afro-American History Series

One criticism of this entire unit is that one record does not provide enough narration for six filmstrips. In additon, the records could have been better synchronized with the visual presentations.

Of the four sections of this set only three were available in time for previewing. Each sub-unit will be discussed separately.

I **A PEOPLE UPROOTED 1500-1800** (Filmstrip) Encyclopaedia Britannica Educational Corp., c1968. 6 filmstrips (average 53 fr each), color, (Afro-American history series n1). And record album, 1, 2s, 33⅓ rpm. With teacher's guide; textbook (c1969, 160p.). Cost: $50.40.

Contents:

Africa: Historical Heritage
Africa: Artistic Heritage
The Slave Trade
Slavery in Plantation Virginia
Black People in the Revolution
Benjamin Banneker: Man of Science
Richard Allen: Man of God

This set of six filmstrips and records was noted as ranging from adequate to very good for revealing indigenous African culture and achievement of which black men can be proud and for showing the contributions of Africans to world culture. It also explains how European and African cultures have merged to influence American culture.

In presenting information about the slave trade, this set told what really happened, without apology and recrimination. The effects of the slave trade on Africa and the origins of the American dilemma are also presented. However, it is against all historical and cultural evidence to claim, as one of the frames does, that Africans ever "sold" themselves and their families for food. Perhaps the reference is to the world-wide practice of people hiring out their labor to others on a purely contractual basis. In such a case, the hiring agent had no rights over the life and person of the laborer, as the slave-owner did. In the former case, the laborer was free at the end of the contract period or as soon as the loan was repaid. The filmstrip also does not adequately distinguish between chance prisoners of war, who were kept as domestics and were exchangeable at the next battle, and slaves, who were purposely hunted down or kidnapped to be sold for money. There is no mention of the active role of the Europeans in fomenting internecine wars through the supply of hard-liquor and fire arms for the purpose of providing more slaves.

The last three filmstrips present the roles of black men in the War of Independence, Banneker's contributions to science and Allen's role in the history of religion in America.

II **CHAINS OF SLAVERY, 1800-1856** (Filmstrip) Encyclopaedia Britannica Educational Corp., c1968. 6 filmstrips (average 53 fr each) color, (Afro-American history series n2). And record albums 1, 2s, 33⅓ rpm. With teacher's guide; textbook (c1969, 160p). Cost: $50.40.
The six filmstrips in this set were noted as ranging from fairly good to very good in demonstrating what determination and resolution can accomplish in combating oppression and injustice as a basis for building self concept. The ways in which whites and blacks worked together toward common objectives could help to foster wholesome intergroup attitudes.

1. **Harriet Tubman**
This unit illustrates the bold and daring adventures of a black woman who was instrumental in freeing many slaves. It covers a period of time from shortly before to shortly after the emancipation. It helps to prove that a militant but non-violent approach can be effective. The background music and narration were commended.

Some key organizations that needed further exploration, especially for those who are not very familiar with black history are the underground railroad, the abolitionist movement and events like "Henry Clay's Great Compromise." One poorly conceived frame seemed incongruous when it portrayed the kind-hearted slave catcher attending to Tubman after he knocked her down for trying to save a fugitive slave.

2. **Frederick Douglass**
This too brief account of an important leader provides information about Douglass' use of his oratorical talent and his ability to work with white leaders to further the struggle for freedom of his people. More details should have been provided about his activities in his later life.

3. **Black People in the Free North, 1850**
Using Massachusetts as an example, this filmstrip attempts to show the joint efforts by anti-slavery movements composed of blacks and whites to fight against political, social and economic inequalities. Unfortunately, the viewer might carry away the impression that Massachusetts was typical of Northern attitudes to slavery—which was not so. Despite its diffuseness and possibile difficulty for high school students, the filmstrip does illustrate the plight of slaves, fugitives, and freed slaves. The presentation might have been improved by centering attention on one aspect at a time, such as the struggle for political freedom, rather than by jumping from the political to the social or economic problems indiscriminately.

4. **Black People in the Slave South, 1850**
This filmstrip provides a useful tool for putting into perspective the militant agitations for civil rights and equal opportunities which students see around them daily. Without recrimination, the story of the social, economic and moral aspects of slavery is presented. A very good description of the family life of slaves, the breakup of the family and the consequent damage to the family structure is provided with one major drawback. The Negro slave is portrayed as totally submissive and without soul. This is contradicted in comparative units which show the slave as anything but quiet and easy-going.

While in real life it is difficult to separate the intertwining aspects of a social phenomenon, it might be easier for students to follow this unit if the social, moral and economic aspects were presented as discrete concepts.

(Continued on page 6)

History (Continued from page 5)

5. **Nat Turner's Rebellion**

While presenting the electrifying effect of Turner's rebellion on the whole of the South, this filmstrip gives him less credit than he rightly deserves. It says nothing about his intelligence, zeal and organizing powers which brought about an initially successful revolt in the midst of vigilant whites, (while many such black revolts had woefully failed). This unit also emphasizes the gory aspects of the revolt rather than the immediate and remote causes of the violence. More details could have been given on the official and unofficial reprisals, which went unpunished. An improvement in the sequence would have presented the revolt chronologically rather than in a haphazard order.

6. **Black People in the Civil War**

This unit illustrates the role of the black soldiers in the Civil War and their distinguished achievements, despite the odds against them such as being treated as "contraband goods." The episode, which explicates Lincoln's motives in issuing the Emancipation Proclamation, is well done.

III **SEPARATE AND UNEQUAL 1865-1910** (Filmstrip) Encyclopaedia Britannica Educational Corp. c1968. 6 filmstrips (average 53fr each) color, (Afro-American history series n3). And record album, 1, 2s, 33⅓ rpm. With teacher's guide; textbook (c1969, 160p). Cost: $50.40.

1. **Booker T. Washington**

This filmstrip presents a portrait of Booker T. Washington, a black leader who lived the life he belived in and promoted the policy he thought best, and who today causes conflict because many regard him as an "Uncle Tom." On one frame, Washington is shown as secretly supporting opponents of segregation, which seems to contradict the principle of gradualism. The question was raised whether this was inserted to put him in a more favorable light. If it was a genuine representation of his covert beliefs, then it would be very important to supply additional specific instances of action in this direction. Otherwise, it would be better to have no compromise even if his beliefs appear unpopular now. With the gift of hindsight, it is often possible for the historian to be overcritical out of context. This appears to be the case in these commentaries which should have been made in light of the economic, political, moral and social realities of Washington's time and which would show how effective his philosophy was in promoting the interests of his fellowmen at that time. It would remain for the teacher and the student to relate the circumstances of the past to present circumstances and to changes in philosophy.

Greater emphasis should have been given to his educational contributions in teaching about the dignity of labor and about vocational education as a potent solution to the employment and economic problems of black people.

2. **Bishop Turner**

This unit illustrates the courage and pride of a black nationalist who promoted a "Back to Africa" movement as a possible solution to the plight of his people. This reaction to the inequalities and injustices of the time emerged from the dashing of the hopes of blacks to participate in government. It also touches upon the role of the church in the fight for civil rights. The filmstrip would have provided greater insight into Turner and the situation if more details about his expulsion from the legislature and about the reactions of civil rights groups to this act were provided.

3. **Black People in the North, 1900**

The supposedly liberal North, then as now, presented a hard wall of prejudice with almost insurmountable economic, employment, housing and general social conditions. The impact of these conditions on the fabric of family life at that time and at the present gives the teacher a meaningful starting point for developing a social studies unit with direct meaning for inner-city youth.

4. **Black People in the South, 1877-1900**

This exposition of the blacks' struggle for civil rights, especially during the Reconstruction, illustrates their efforts to work in genuine cooperation with their erstwhile masters, despite the latter's history of oppression. Unfortunately, the record again displays how blacks were cheated out of their rights in their brief attempts to participate in government. While the example given is South Carolina, the records of that time provide the teacher with much additional information for building a clear picture of the political inequities which existed before the turn of the century. That it has taken almost 70 years for the first really effective breaks through these barriers gives historical perspective to today's political scene.

5. **The Black Codes**

Illustrating the erosion of legal civil rights, especially during the period of the Reconstruction, this filmstrip could be used to provide a foundation for building an understanding of Southern attitudes toward black people. It is diminished in usefulness as a discrete unit because it does not focus sufficiently on the unofficial or semi-official, anti-Negro organizations such as the KKK. Also needed is a clearer picture of the violent and non-violent reactions of blacks to the Black Codes and other discriminating laws of that period.

6. **Separate but Equal**

This filmstrip illustrates the legal, legislative and extra-legal steps which the South took to deprive the blacks of their civil rights. The Supreme Court decision on Plessy vs. Ferguson covertly sanctioned segregation. This decision was later followed by a reversal championing integration, especially in education. This puts in perspective the maneuvers of whites to maintain white supremacy and the challenges of the blacks to this position — the battle which continues to appear on the front pages of today's responsible newspapers — to be studied by youth as history in the making.

IV **QUEST FOR EQUALITY 1910 TO PRESENT** (Filmstrip). Encyclopaedia Britannica Educational Corp., 1968. 6 filmstrips (average 53fr each), color, (Afro-American history series n4). And record album, 1, 2s, 33⅓ rpm. With teacher's guide; textbook. Cost: $50.40.

Contents:

W. E. B. DuBois
Harlem in the Twenties
Watts in the Sixties
The March on Washington, 1963
Martin Luther King, Jr.
"Separate" Is Unequal

(Continued on page 7)

History (Continued from page 6)

BLACK ODYSSEY: HISTORY OF THE AMERICAN NEGRO (Filmstrip) Anti-Defamation League of B'nai B'rith, 1969. 2 filmstrips (57 fr; 61 fr), b. & w. With discussion guide. Cost: $12.00. T. C. Filmstrip #622.

These two silent filmstrips were noted as too remote for most secondary level students. These might be used for the last two years of high school or early college years. The availability of more effective materials covering the same content suggests that it be used only if cost and/or lack of record playing equipment makes others unavailable. The presentation lacks emotional impact and, although it is objectively presented, it urgently needs more dramatic techniques to breathe life into the content. The content of Part II, covering the Civil War to the present, is considered better than the earlier material, which deals with events prior to that war. It was suggested that the repeated theme of exploitation, discrimination, and the failure of a society to recognize black people as human might be destructive to self concept and intergroup attitudes. In many ways, these units seem to superficially repeat token materials presented in textbooks and therefore add very little to those traditional resources.

HISTORICAL HIGHLIGHTS IN THE EDUCATION OF BLACK AMERICANS (Filmstrip). National Education Association, c1969. 80 fr. b&w. With record album, 1, 2s, 33⅓ rpm. With illustrated history booklet, guide and script, and display. Cost: $10.00. T. C. Filmstrip #620.

The reviewers criticized this unit for attempting to narrate over a century of history in one filmstrip and suggested greater specificity of issues and epochs. Since both decentralization and community control are ignored, the lack of current issues is decried. Some blacks object to the portrayal of the white philanthropist as the benevolent giver, which leads to a lack of development of a positive self concept for blacks. It was felt that the unit was both dull and lacking in content.

THE HISTORY OF BLACK AMERICA (Filmstrip). Universal Education and Visual Arts, c1969. 8 filmstrips (average 41 fr each), color. And record albums, 4, 8s, 33⅓ rpm. With pamphlet, "Filmstrips Review and Teachers' Guide." Cost: $68.00. T.C. filmstrip #609. LPS 7465-7468.

This series of eight filmstrips and records attempts to span from prehistoric times to the present. They can be used from the upper elementary through the secondary grade levels. Not only was the word "Negro" objected to for its use instead of "black," but at times the pronunciation itself added reason for hostility. In addition, while the evolution of the word "Negro" goes back through French and Spanish to the Latin word for black, it is improbable that the terminology was used to describe Nefertiti or her culture. The lack of voice variety and sound effects detracted from the impact of the units.

1. **The African Past**

This presentation of the story of ancient African empires — their history, politics and social life — could give black students a feeling of kinship with Ethiopians, Egyptians and African entities and make blacks proud of their ancestors. Objection was voiced, however, to the difference in the way the blacks looked at that time in comparison to the whites. Since the blacks had attained a high degree of civilization, it would have been reasonable to show this in all aspects of their lives. More of the cultural elements should have been featured. Also religion was not presented as it should have been.

The filmstrip could be used as the basis for study of the different empires. The role that the slave trade played in the rise and fall of the empires could be discussed. Distinction should be made between European slave trade and the nature of indentured servitude practiced by the African tribes themselves. The unit could be used, accommodating these suggestions, to illustrate the origins and growth of the slave trade.

2. **Slavery and Freedom in the English Colonies**

Since most students today are accustomed to sophisticated film art, this set was criticized for being monotonous. The narrator's voice lacked variety and there were too many still portraits of little interest with too much narration and too little imagery. It was suggested that the title was not well chosen, since very little attention was paid to the reality of being a slave from the slaves' viewpoint and still less about freedom, except the legal aspect. The segments concerning the reasons why the Indians did not satisfy the Spaniards as field laborers should have been explained further in relation to the inconsistency of the work with their life styles.

Among the favorable ideas presented was the way in which whites and blacks worked together in the struggle for freedom. The segment on Crispus Attucks was regarded as very good. Greater emphasis might have been placed on how the slaves took action to improve their own conditions, since the picture which comes through is that of the slaves as beneficiaries of the generosity of the more enlightened whites. It is suggested that the teacher might relate this unit to the present by asking whether it is possible for some industrial invention or change to precipitate and justify slavery today or in the future.

3. **The Plantation South**

Today's black revolutionary students could identify closely with the slaves trying to free themselves as portrayed in this unit. Whites could learn from the parallels to understand the blacks' intense fight for freedom in recent years. The filmstrip could be used to illustrate the working, social and religious life of the plantation slaves, including child labor and the bravery of those who revolted and suffered subsequent ruthless suppression. It also can help to demonstrate that not only was slavery morally and socially damnable, but it was also economically unprofitable. Not only is this material useful in teaching about pre-Civil War history in the South, but it should be used in a unit on the History of Revolt. Students could compare the revolts of Turner, Vassez and Proner to present day groups in the forefront of the fight to release blacks from suppression. Another useful comparison could be made between the earlier effects on children of breaking up family units and today's urban ghetto life. It was considered as biased and not leading to constructive discussion to label Nat Turner's rebellion as a "Reign of Terror." It was hardly credible that slave owners were ignorant of the inhuman treatment of the slaves by their foremen. There also appears to be little support for the statement that every one of the revolts failed

(Continued on page 8)

History (Continued from page 7)

because of betrayal from within thus implying that the leaders of the revolts were incompetent and the slaves usually unreliable. Strong objection was voiced to the negative reference to Denmark Vassey as an "agitator," since this is a white man's term used against those who fight for freedom.

4. **Firebrands and Freedom Fighters**

This filmstrip treats the Abolitionist Movement from its beginnings in early 19th century up until the time just before the Civil War. It could promote excellent dramatizations by students of abolitionist meetings, the underground railroad and slave uprisings. Another positive factor is that many black men were shown as the leaders they were. A good point to be followed up by teachers appears in frame #5 in which Jefferson denounces the English for instituting slavery. This could lead to discussion of "benign" oppression. The cooperation of blacks and whites in the abolitionist movement and during the Civil War to free the slaves would tend to foster wholesome intergroup attitudes. The emphasis, however, should be on cooperation, not on paternalism.

5. **From Freedom to Disappointment**

Covering the period following the end of the Civil War to the early 20th century, this unit provides bases for discussion of the Freedman's Bureau, Reconstruction, Jim Crow laws and the Ku Klux Klan. Clarification of the "Separate but Equal" doctrine and the differences of outlook between Booker T. Washington and W. E. B. Dubois can evolve out of skillfully led classroom discussion. It was suggested that other blacks prominent during these periods should have been featured or should be introduced by the teacher. Also the Emancipation Proclamation should have been quoted and reactions of blacks to it explored. Institutionalized racism and its effect in Reconstruction days and today should be compared.

6. **New Leadership and the Turning Tide**

This unit accounts for the black movements and their leaders from Booker T. Washington and W. E. B. Dubois through the 1930's, including references to the National Association for the Advancement of Colored People (NAACP), World War I, the civil rights problems and race riots. It can be used to illustrate another chapter in the history of discrimination and segregation and the roots of race riots, the birth of the civil rights movements, black contributions to American life and culture such as in the origins of jazz. There were objections to the way in which Garvey was portrayed as a selfish man whose primary motive was to exploit the black masses.

7. **Progress, Depression and Global War**

This filmstrip covers the ongoing history through the March on Washington including the Great Depression and its effects on black employment, the continuation of the Civil Rights movement and the continuing discrimination against black soldiers in World War II, despite their appreciable contribution. The role of blacks in music and the arts as they contributed to American culture is also presented. Garvey's statement, "No law but strength, no justice but power," could be used to motivate students to understand and participate in self-help programs as foundations for further constructive actions as adults.

8. **Hope, Disillusionment and Sacrifice**

This unit illustrates the continuing history of the Civil Rights movement, the origins of the Congress for Racial Equality (CORE), Martin Luther King and the non-violent movements, the Black Muslims, the Student Non-Violent Coordinating Committee (SNCC). The review of the role of the federal government and the federal courts in Civil Rights, and the Court's drive against school segregation and the resistance of the South represent good coverage of the legal and political aspects of this period. The economic and social plight of the blacks is, however, ignored. There is nothing on housing, ghettoes, or employment problems. The complete omission of leaders such as Elijah Muhamed, Malcolm X and H. Phillip Randolph is decried by the reviewers. It is also suggested that frame #8 does not quite represent the facts when it is stated that CORE was largely responsible for bus segregation reform. Teachers should discuss the uniqueness of the Montgomery bus boycott and the positive sequels to that action.

NEGROES IN AMERICA (Filmstrip). New York Times Co., May 1969. 73 fr, b&w. (Sound filmstrip on current affairs). And record album, 1, 2s, 33⅓ rpm, 36 min. With discussion manual. Cost: $9.00. T.C. filmstrip #608. LPS 7464.

This unit was presumably prepared before the evolution of the feeling and thinking that the word "Negro" carried negative connotations. The use of this term elicited several objections from reviewers. The fact that it was recognizable that black people were narrating the script was felt to be good. Also, the breaks for discussion were appreciated. It was suggested that the set could be used in a unit on the Civil Rights movement, but that it was weakened by the omission of reference to current black leaders such as Julian Bond, Carl Stokes. A warning was issued to producers of such materials to be extremely careful that all statements are valid. For example, the statement that Malcolm X was murdered by one of his followers has not been proven.

It was suggested that several figures from the entertainment world could have been used to show how exploitation affects them, too.

Frame #22 was criticized for the statement ". . . of being a *nobody* like my mother and father." No additional comment is needed.

In reference to the statement that the Federal government moved "all out" to enforce the integration laws it was agreed that Little Rock and the University of Mississippi were cases in point. However, 1970 still reveals widespread evasion of the laws.

A teacher using this set would need to round out the information. Students might be prompted to draw up lists of problems that black people face in the United States. Poems might be written about Negroes who influenced their thinking or emotions.

When used in junior and senior high schools, the teacher should emphasize the positive contributions made by blacks to the economic, cultural and social life of America.

(Continued on page 9)

History (Continued from page 8)

RUSH TOWARD FREEDOM (Filmstrip). Warren Schloat Production, Inc., 196?, 8 filmstrips (Avg. 100 fr each), color. And record albums, 8, 16s, 33⅓ rpm. With teacher's guide. Cost: $108.00. T. C. Filmstrip #612. LPS 7480-7487.

The units in this set were generally rated very good to excellent for the purposes of enhancing self concept, fostering wholesome intergroup attitudes and for their content at the high school and junior college levels. While each segment is useful for instructional purposes, the set should be utilized as a whole because of the specialized treatment given to each aspect of the fight for freedom and the need to see all the interrelated parts.

1. **States Against the Nation**

A vivid portrayal of the racial integration of schools in Arkansas, Mississippi and Alabama utilizes the voices of the chief participants to heighten interest and lend authenticity. It serves as a tribute to the young men and women who had the courage to claim their rights as free American citizens to an education in an open school system. The working of checks and balances in the American system of government to prevent tyranny is concisely and clearly presented.

2. **Birth of Direct Action**

The beginning of the militant, but non-violent, civil rights movement in the face of official and private threats backed by iniquitous local laws and police, the Montgomery, Alabama bus boycott, the Greensboro, North Carolina restaurant sit-ins by both black and white students are the subject of this unit.

3. **The Non-Violent Creed**

The story of Martin Luther King's role in the gradual breakdown of Southern resistance to racial integration, Birmingham, Alabama, the March on Washington, the passing of the Civil Rights Act and the award to King of the Nobel peace prize is enhanced by the use of King's voice and speeches.

4. **"Give Us the Ballot"**

The self sacrifice of Medgar Evers and others in the battle for voting rights, the registration drives in Tennessee and Mississippi, the reactions of white racists, the sacrifices of blacks, and the roles of local law officials are dramatically presented in this indictment of prejudice and injustice.

5. **"To Make Things Better"**

Marches, demonstrations, sing-ins and prayer meetings by blacks and whites lead to the breakdown of Southern resistance to racial integration and to the climax of the Voting Rights Act of 1965. The Freedom Riders, King, and Carl Stokes are highlighted.

6. **Over the Edge**

The lynching of 14-year old Emmett Till in Mississippi, the assassination of Medgar Evers, the arrests and jailing of young Freedom Riders, the bombing of Birmingham Baptist Church resulting in the deaths of four young teenagers, the roles of James Farmer, of CORE, of black and white clergymen, of students and of teachers present a study of the pathology of racial violence in America. The teacher will need to use great tact in order to alleviate the extreme tension generated by the concentration of violence in this one filmstrip. It is feared that without such care black students might rightly be aroused to counter-violence by the impact of this unit.

7. **Will It End?**

The lynching of the three Freedom workers in Mississippi, the assassination of Malcolm X in New York, the murder of Viola Luizzo in Selma, the assassinations of King and Robert Kennedy, all of whom were fighting for social justice, is again a presentation perhaps too strong for tender emotions. But, on the other hand, it is most commendable that the story is told and preserved for historical perspective. The riots in Newark and Watts are placed in proper view by the relation between cause and effect. This unit presents an emotional charge which should challenge the continuation of police brutalities and official racism.

8. **Black Is Beautiful**

The era of black militancy, the assertion of black dignity, the building of black self concept, the end of conformity to oppression, the beginnings of black power and the rise of the Black Panthers are all elements in the renaissance of black culture in America. Ossie Davis, Eric Lincoln, and Don Cox participate in clarifying this most recent phase of the evolution of black strength in society, which has resulted in the election of militant and articulate black leaders, such as Conyers, Stokes and Chisholm to governmental offices. Objection was raised to the statement that the Black Muslim movement was anti-Christian; it was suggested that it was a religion different from, rather than against, Christianity.

PEOPLE

BLACK AMERICANS IN GOVERNMENT (Filmstrip). Buckingham Learning Corp., Distributed by McGraw-Hill Book Co., c1969. 5 filmstrips (average 100 fr each), color. And record albums, 5, 10s, 33⅓ rpm; 5 color portraits. With 5 workbooks, teacher guides, and teacher's manuals. Cost: $190.00. T. C. Filmstrip #598. LPS 7420-7424.

This set of five filmstrips and the accompanying materials were rated very good to excellent for enhancing self concept, fostering wholesome group attitudes, and for content. These materials were suggested for junior and senior colleges, and possibly, for advanced or honors classes at the high school level.

1. **Three Wars of Edward Brooke**

Noted as being the best of the filmstrips on Brooke, this filmstrip is both a study of black leadership since the Reconstruction and of the processes of American government. Presenting Brooke as quiet and unassuming, but a dogged fighter, who has won two wars (on the battlefield and in politics), this filmstrip notes that Brooke has not yet won his third war for civil rights, integration and unity. The narration and selection are excellent, objective, concise and record Brooke's own views. The unit, emphasizing his nonviolent approach through the system, does not attribute to him more than he has achieved. To have been elected to represent a constituency of 98 percent white and 2 percent black voters proves the confidence that he was able to inspire. It might have helped to emphasize his middle class background, his relative inexperience with acute discrimination, and his integrated family. These should not be apologies but presentations of the facts.

(Continued on page 10)

People (Continued from page 9)

2. **Robert Weaver Sees a New City**

An excellent exposition of the history, sociology and economy of ghettoes and the failure to solve their problems to date, this unit details the contributions of a black leader in ecology. Combining a very balanced view of the history of ancient and modern cities and a detailed description of the plight of American cities, this story of the first Secretary of Housing and Urban Development shows how excellence can break through discrimination. Perhaps the attention paid to Weaver is too little, since he seems to get lost in the details about urban ecology. A firm believer in integration, Weaver is described as being skeptical about the separative emphasis of black militants and about romantic white liberals.

3. **Fighting Shirley Chisholm**

Evaluated as the best presentation of Chisholm's career in this survey, this unit paints a picture of a dynamic, forthright, independent and determined black woman, who has gained national recognition through her political astuteness and the assistance of legal aides who broaden the impact of her work. There is an excellent historical account of the fortunes of blacks in politics since the Reconstruction and an account of the checks and balances of government and of the reapportionment laws. Chisholm's roles in Civil Rights movements and Black National organizations are glossed over in favor of her activities in her district with programs like SEEK. More elaboration is needed on her national posture. The teacher should add her more recent successful rebellion against political bossism and her challenge to the Democratic machine, which reveal her deep conviction that only new politics and a changed and revitalized Democratic Party can solve the nation's problems.

The filmstrip gives a glimpse into her family life, especially a presentation of her understanding husband which corrects the possible impression that her life is all politics. Her own voice lends authenticity and objectivity to this account of her career.

4. **Ambassador for Progress: Patricia Harris**

Ambassador to Luxembourg appointed by President Johnson, member of the Special Commission to Study Relationships between Puerto Rico and the United States, United States delegate to the United Nations, and a leader in the integration movement, Patricia Harris has shown that blacks can "make it" within the system. Through her deep concerns about social, humanitarian and cultural questions, Harris broadened her influence to champion fundamental human rights and equal rights for women. The use of her own voice on the record adds further to the excellence of the total presentation. In addition to Harris' story, the unit effectively presents a picture of the social and historical background of her times, the great Depression, World War II, Luxembourg, the urban, Northern migration and the foundations of the United Nations.

5. **Equal Under the Law: Thurgood Marshall**

The legal genius, whose dynamic championship of civil rights and equality of justice earned him a position on the United States Supreme Court, believed in integration as a potent instrument for uniting the different groups in the nation. The contents of this unit are detailed, the selection highly commendable and the unit extremely interesting. The unit also presents a great amount of information on the American legal system, on the U.S. Constitution and on the history of justice, which is traced back to the early Egyptians.

Many factors about Marshall's life presented here were lacking in other filmstrips reviewed in this survey. The odious details about his expulsion from Lincoln University, where he was a classmate of Kwame Nkrumah's, his role in the gaining of Kenya's independence, his unparalleled success in the NAACP legal department and his contribution to the 1954 historic desegregation decision are well-presented. One minor fault, noted in this otherwise excellent filmstrip, is that the Kenyan National Anthem, rather than the British, should have been played.

BLACK CONTRIBUTORS TO AMERICAN CULTURE (Record Album). Society for Visual Education, Inc., c1970. 4, 8s, 33⅓ rpm. With "discussion topics and activities" on jackets. Cost: $40.00.

While not as effective for instructional purposes as filmstrip-record units these eight records have special usefulness in classes where projectors are not available. They also include information about outstanding contributions of several black scientists, politicians, musicians and artists who are not presented in other materials covered in this report. Where duplication does occur the contents of the different sets frequently supplement and/or complement each other, so that teachers can use them all at different stages of unit presentation. One criticism of this record series is that material is often scanty and sometimes superficial because of the decision to present two people on each side.

Blacks in Science, Part 1 (Record One)

1. **Charles Drew** (side one)

In recounting Drew's contribution as a pioneer in work with blood plasma, this unit is too sketchy. It omits Drew's encounter with racial prejudice which drove him to Canada to obtain his degree, since no medical school in America would admit him; it also does not recall the racial intrigue against him as head of New York Red Cross and the incident of blood-typing segregation according to race. The picture projected, therefore, is rosy but incomplete. Charles Drew not only suffered from discrimination in his student days and during his professional career, but also in his death, when, ironically, he was denied a blood transfusion after being gravely injured in the South.

2. **Ulysses Grant Dailey** (side one)

This segment presents a study of the presistence needed and shown by black leaders in order to win recognition for their talents and achievements. Dailey broke through racial discrimination to win honors internationally in the field of medicine.

3. **Elijah McCoy** (side two)

This story of an intrepid inventor, whose chain of inventions was widely recognized, lacks reference to some of the obstacles he must have faced before being accepted as an innovator. The quality of parts he manufactured for railroad engines was so high that the term "the real McCoy" became synonymous with excellence.

(Continued on page 11)

People (Continued from page 10)

4. **Matthew A. Henson** (side two)

This record of the adventurous spirit who became co-discoverer of the polar regions points up the cooperation between a black man, a white man and the Eskimos. It highlights the fact that black Americans, even after they have proved their mettle, often receive late and diminished recognition because of racial discrimination in the distribution of rewards. The record implies that Henson was only a helping hand in the expedition — which was not so.

Blacks in Science, Part II (Record Two)

1. **Jan E. Matzeliger** (side one)

This story of Matzeliger, the inventor and businessman who revolutionized the production of shoes by his inventions, appears too smooth for belief, since it lacks any reference to his educational background or to the obstacles which he faced during his lifetime.

2. **Granville T. Woods** (side one)

The resourcefulness and industry of Woods resulted in improvements in railroad engines such as increased safety, comfort, convenience and efficiency. Perhaps too much time is spent on some of the technical difficulties he faced and too little on the social context in which he worked.

3. **Daniel H. Williams** (side two)

At a time when heart transplants are being readily performed, it is important to note that it was a black surgeon who completed the first successful heart operation which won him international acclaim. The fact that he was helped by white friends and worked with blacks and whites can be used to build a sense of positive intergroup cooperation for youth.

4. **Norbert Rillieux** (side two)

This short and interesting segment presents little-known information about a slave scientist whose work revolutionized the sugar industry.

Blacks in Government and Human Rights, Part I (Record Three)

1. **Blanche K. Bruce** (side one)

This story of an escaped slave, who rose by dint of personal effort to become a United States Senator from Mississippi, demonstrates how a person subjected to discrimination still rose to fight for both blacks and whites and for Southern Reconstruction. Reference to his specific legislative activities as a Senator is lacking.

2. **Robert C. Weaver** (side one)

This contemporary biographical study of the first black member of a Presidential Cabinet recalls that Weaver was a product of an integrated neighborhood and a champion of social integration. It discusses his role as an educator, as the president of a branch of the City University of New York, and as the spearhead of the Model Cities Program.

3. **Thurgood Marshall** (side two)

Very relevant to youth today is this story of a man, who was denied admission to the University of Maryland Law School, but who rose to become the first black Solicitor General of the United States and the first black Supreme Court Justice. An advocate of racial justice and equality through the legal process, Marshall became an architect of the historic 1954 Supreme Court decision against racial segregation in the nation's schools and a leader in the Civil Rights Movement.

4. **Edward W. Brooke** (side two)

Labelled a new-breed politician, Brooke is the first black man to win a seat in the United States Senate on the votes of a predominantly white electorate. A liberal with a conservative bent, he sees himself as a "creative moderate" on racial issues and as a person who places more importance on self-respect than on skin color.

Blacks in Government and Human Rights, Part 2 (Record Four)

1. **James Forten** (side one)

This story of a little-known, self-educated black patriot, who was a leading member of the Abolitionist Movement, presents the conflict faced by blacks of those times concerning the option of emigrating to Africa or of fighting for rights amidst the suffering of their people.

2. **Mary C. Terrell** (side one)

A champion of women's rights, of civil rights, and of racial integration, Terrell stands out as a doughty fighter against all injustice.

3. **Roy Wilkins** (side two)

An example of the use of non-violent methods, of legislation and of the law courts, Wilkins rose to become Executive Director of NAACP. His quiet voice is effective in overcoming many of the problems of discrimination.

4. **Whitney Young** (side two)

Among the organizations for civil equality which have felt Young's influence are the NAACP, CORE, and the multiracial, integrated National Urban League. He is one of the leading black spokesmen today and dedicates himself, especially, to equalizing employment opportunity for minority group members.

Blacks in Music, Part 1 (Record Five)

A consistent criticism of these records is that there is either very little or no music by the musicians themselves to illustrate the artistry of the composer or performer.

1. **Harry T. Burleigh** (side one)

This narration about the life and contribution of a black musician who ennobled his people's musical heritage, the spirituals, shows how talent enhances dignity. Burleigh won the respect and friendship of kings and commoners from many ethnic groups.

2. **James Bland** (side one)

The composer of "Carry Me Back to Old Virginia," which became the official song of the state of Virginia, won recognition in Britain and Europe before his rare talents were appreciated in his native America. Unfortunately, for a long period of time, this was the fate of many great black musicians whose musical contributions enhanced American culture.

3. **W. C. Handy** (side two)

The Father of the Blues persevered to elevate the blues to the position of acceptability as serious music.

(Continued on page 12)

People (Continued from page 11)

Blacks in Music, Part 2 (Record Six)

1. **Dean Dixon** (side one)

Denied recognition as a conductor in his own country because of racial prejudice, Dixon struggled against discrimination and finally earned recognition in Europe. The conclusion of the piece is abrupt and would have benefitted by inclusion of details about events after his return to America.

2. **Marian Anderson** (side one)

This black singer, whose unique musical talents won her world-wide fame, became the focus of an historic battle against deeply ingrained racial prejudice and discrimination. Her struggle helped to fire the indignation of many people against such attitudes and actions and mobilized liberal forces to break down one barrier which prevented her from using Constitution Hall and thus helped to eliminate segregated audiences.

3. **William Grant Still** (side two)

This story recalls the transition phase in the acceptance of black musicians in serious music by the white majority in this country. Still experienced little discrimination in comparison to his predecessors in music in his rise as a modern composer and conductor.

Blacks in Art, Part I (Record Seven)

1. **Henry O. Tanner** (side one)

This young man knew what he wanted to do and pursued his interest with determination until he achieved success and recognition in Europe and America as a painter of religious and spiritual subjects. It would have enhanced this narration to include the reasons for his decision to move to Paris and stay there permanently. Was it because Paris was the cultural center of Europe and nurtured artists or was it because of problems he faced in his native America?

2. **Charles White** (side one)

This ghetto boy, whose talent and perfection in art earned him international fame, sought to restore the identity of the black man through art. White's unique style of sensitively depicting the life of black people has added a new dimension to the concept of beauty. He combines the esthetic with the utilitarian in his delineations of the social milieu of his times.

3. **Edward M. Bannister** (side two)

This outstanding landscape painter set out to prove that skin color had no relation to art and art appreciation.

4. **Richmond Barthe** (side two)

The belief that three ingredients were needed by blacks for success — a dream, strong desire and faith — carried Barthe past the obstacles of social injustice he faced in his life and career. The themes of his realistic sculpture focus on the injustices done to the blacks. He finally gained recognition when he received the golden key to the city of New Orleans, the same city which once denied him the opportunity to attend art school on racial grounds.

Blacks in Art, Part 2 (Record Eight)

1. **Ira Aldridge** (side one)

A Shakespearean actor who was widely acclaimed and favored in Europe, Aldridge was denied recognition in his native America. He moved comfortably within the white "high-cultured" society of Europe, thereby setting an example for good intergroup relationships. It would have improved the usefulness of this unit if his reactions to prejudice and the ways in which he actively sought to break racial barriers were discussed.

2. **Richard Wright** (side one)

Study of this leader, who made the plight of his people the theme of his literary works, (and especially study of **Native Son**) could serve as a foundation for the study of black literature. Of special note for teachers is the impact this "sound of thunder" had on the white society's attitudes toward blacks.

3. **Langston Hughes** (side two)

The Guggenheim Award was only one token of recognition for this genius who expressed in prose, poetry and plays his battle against racial injustice. Hughes has been viewed by blacks and whites as one of the most articulate spokesmen of his people and one of the strongest civil rights advocates. Teachers at almost all grade levels can find examples of his writings to be used as models for both beauty of form and content.

4. **James Weldon Johnson** (side two)

Helping to found the NAACP and serving as its Executive Secretary, Johnson devoted his life to furtherance of civil rights, racial equality and justice. A man of letters, he distinguished himself as a novelist, historian, diplomat and philosopher. He stands as a model of the black man whose pride in his ancestry gave direction to his life.

BLACK POLITICAL POWER (Filmstrip). Doubleday & Co., 1969. 6 filmstrips (average 138 fr each), color. And record albums, 6, 12s, 33⅓ rpm. With study guide (28p.). Cost: $90.00 T. C. filmstrip #597. LPS 7414-7419.

This set is one of the most contemporary units since it presents the careers of black political leaders active today. Evaluations, generally very good to excellent, rate the filmstrips as tools for enhancing self concept, fostering wholesome intergroup attitudes and for relevant content for high school and college classes.

1. **Julian Bond**

This is the story of a young, articulate, forceful and intelligent black leader who knows his rights, fights for them, and wins. Bond works with dignity through the system for the equality of all races. Clearly evolving from the presentation is the nature of Southern whites' attitudes toward their black compatriots. Bond's fight for a seat in Georgia's legislature is dramatically shown. What appears to be lacking are references to specific legislation he helped to pass. The teacher has many resources with which to bring this story of his activities up to date.

(Continued on page 13)

People (Continued from page 12)

2. **Yvonne Brathwaite**

This study in political participation by the blacks, especially the process of a black getting elected in a racially-mixed district, is useful for the study of the political process. As a young black, Brathwaite became the first woman elected to California State Congress from her district. Overcoming the racism injected into the campaign by her opponent, she demonstrated how whites and blacks could work together constructively. More time should have been devoted to her activities as one of the NAACP lawyers and to some of the cases she defended.

3. **Shirley Chisholm**

A rebel against the regular political organization, outspoken, fearless and articulate, Chisholm rose from poverty to become the first black Congresswoman in United States history. Other people who are only incidental to her story, such as James Farmer, tend to crowd out her story needlessly. There should have been more references to her work in civil rights for blacks and women and to current issues of political and social import and, especially to her stand on the Vietnam war. Part of the sound track on this record is very poor.

4. **John Conyers, Jr.**

This filmstrip focused more on the details of how elections are won, in this case just the Primary, than on the issues and programs for which Conyers fought. It is a good illustration of the early life and education of an urban youth, who later became a dynamic Congressman and who succeeds despite the lack of strong financial backing. This filmstrip is useful as an illustration of an aspect of the election process aside from its usefulness in ethnic studies.

5. **Carl Stokes**

Persevering against repeated failures, Stokes became the mayor of one of the larger cities in this country. He was a moderate who won the respect of blacks and whites while working calculatingly within the political machine. Perhaps because of the problems of keeping recorded materials current, there is a lack of information about his activities as Mayor — his successes and failures. The teacher can provide her class with up-to-date materials.

6. **Using the System**

This is a summary of the points made in the previous five sets. It reiterates the working of the political process, especially with respect to black politicians. It examines the issue of racial integration, especially the alliance of moderate whites and blacks which is needed to elect black officials. It suggests the need for some sort of confederation of black leaders for effective leadership. This filmstrip was rated as being the best one of this set for general purposes.

IMAGE MAKERS (Filmstrip). Eye Gate House Inc., c1969. Written by Wendy Rydell, 10 filmstrips (average 55 fr each), color. And record albums, 5, 10s, 33⅓ rpm. With teachers manual. Cost: $77.00. TC filmstrip #610. LPS 7469-7473.

The ten sections of this series received differing evaluations based in large part on the characteristics of the person being discussed more than on the presentation itself. Several reactions related to the whole group included objection to the continual use of "Negro", concern over the fact that women's voices were not used for women, and the lack of background music. While the music might not be considered an essential element, this last comment reflects a comparison with series produced by other organizations. The artistic quality also drew negative comments — poor color, and especially, exaggerated red lips on blacks. Suggested for use at the upper elementary and all secondary levels.

1. **Matthew Alexander Henson**

This story of a black explorer who accompanied Admiral Perry to the North Pole was considered useful in portraying the image of a determined, self-made man. It could be used in social studies units on explorers, illustrating black contributions to American achievement. One is still left wondering whether Henson went as a servant or as a partner in the venture. The story clearly demonstrates social discrimination resulting in unequal rewards for equal venture. It might have strengthened the presentation if some information were available on the ways in which Henson contributed to the solution of some of the difficulties on the expedition. The filmstrip was rated excellent for providing content in a sequence of history for which there is little available information. The monotony of the narration was noted.

2. **Jackie Robinson**

This unit demonstrates how Robinson used self-confidence to open the gates of major league baseball to black players. Several reviewers commented on the lack of imagination of the producers in presenting the story of a living man without using him to record his perceptions concerning important current issues. The producers also failed to use background sounds of baseball, which would appeal to school-age youth. The use of the word "nigger" did not seem to serve any purpose and might detract from the value of the unit.

3. **Marian Anderson**

How ironic to present the life story of one of the greatest singers of the century without including at least one brief song with which the content could be associated! The unit presents an example of a black woman who succeeded in her field despite many obstacles. The personal element of her views, for instance the reason for her success or her comments on current issues, is lacking.

4. **Dr. Ralph Bunche**

This filmstrip could be used to demonstrate how a black man contributed to world peace. The segment on orderliness was reviewed as a possible barrier between him and hungry kids. A positive element, which could be stressed in class discussion, was the assistance which Dr. Bunche received from his sixth-grade teacher. This demonstrates the importance of cooperation between the races.

(Continued on page 14)

People (Continued from page 13)

5. **Thurgood Marshall**

This excellent unit presents the image of a brilliant young lawyer, who rose to become the first black Associate Justice of the United States Supreme Court. He also stands as an outstanding example of perseverance and dedication to the Civil Rights movement. The filmstrip is rated as detailed, fascinating and easy to understand. It should be used in social studies courses on United States government and law, especially in reference to the breakdown of racial segregation and discrimination in schools and in employment.

6. **Mary McLeod Bethune**

The reviewers noted this filmstrip as excellent in its portrayal of the life of a dynamic self-made woman who used her education for the benefit of her people. The story is straightforward and easy to understand. While it should have had a female narrator, it can be used to inspire black youths to believe that education has the potential for breaking the shackles of poverty and discrimination.

7. **Dr. Charles Drew**

The illustration of the life and achievement of this black scientist, who used his athletic and academic talents to the fullest, despite racial discrimination, could be used to foster several goals for youth today. Drew used his competence in surgery and hematology to save both black and white lives, to disprove racist ideology, and to fight racism. The unit could be used to introduce the importance of courage and self esteem despite others' opinions and to demonstrate how urgent it is to stick to one's dream. The teacher might also extend the usefulness of this filmstrip by pointing out that Dr. Drew's life could have been saved, if discrimination had not forced him into an inadequate hospital for blacks when access to a white hospital could have provided the medical services he required. Objection was raised to the use of the phrase "great white father."

8. **Gwendolyn Brooks**

Many talents are lost to the world because teachers do not or cannot identify and encourage the latent abilities of children. This unit on the first black woman to win the Pulitzer Prize for poetry can be used to inspire children and youth in inner city schools, whose talents have not been recognized. These children must believe that they should not permit discouragement or false accusations to stand in their way. The very brief reading of a few lines does not satisfy the need to present entire poems so that the class may appreciate their true quality.

9. **Edward W. Brooke**

Senator Brooke's achievement of being the first black elected to the United States Senate is presented as an example of a black man working within the political system with persistence and drive.

10. **Martin Luther King, Jr.**

An attempt to cover the life and contributions of King in one filmstrip can only lead to superficial coverage of the essential factors of his work and its impact on black people. The filmstrip presents a good portrait of a man who stood up for what he believed and who showed that non-violence can, at times, be more effective than violence. Questions are raised, however, about the meaning of non-violence in a larger society, which promotes violence. This leads to consideration of Black Power as contrasted with white supremacy. It is also difficult to defend to youth today the principle of obeying the law, when laws are flagrantly violated by segments of our racist society. There is impatience with the slow pace necessitated by non-violent action. King's cooperation with other groups struggling against segregation and deprivation of civil rights is not explained in sufficient depth. The absence of some of King's famous speeches in his own voice was also noted.

LEADING AMERICAN NEGROES (Filmstrip). Society for Visual Education, Inc., N.d. Written by Russel L. Adams, narrated by William J. Criskly. 6 filmstrips (average 54 fr each), color. And record albums, 3, 6s, 33⅓ rpm. With teacher's guide and reading script. Cost: $39.00. T. C. Filmstrip #624.

This set of six filmstrips was generally considered very good to excellent for helping black youth build closer group identification and self concept, for fostering wholesome intergroup attitudes and for understanding the information presented.

1. **Mary McLeod Bethune**

Mary Bethune rose to become advisor to a President and a consultant to the United Nations and leaves as her monument the Bethune-Cookman College in Florida. Teachers can use this filmstrip and Bethune's accomplishments as a great educator and humanitarian to inspire black children and to help build appreciation of blacks among white children. There might have been more emphasis on Bethune's other activities on behalf of civil rights, her founding of a hospital and her work with the NAACP.

2. **George Washington Carver**

This filmstrip illustrates the achievement of a black leader in the fields of science, education and agriculture.

3. **Benjamin Banneker**

This unit provides information about the life and achievements of a black man in the field of astronomy, a man who invented the first all-American made clock and who helped survey and plan the city of Washington, D.C. What is lacking is a presentation of his views on the political, social and economic conditions of his fellow blacks. The strip states that evidence of his views on blacks in bondage was confined to a single letter to Jefferson. This seems incongruous in view of his early life. Such a portrayal of him would seem to paint him as a man who was indifferent to the sufferings of his people. One reviewer felt that there was a strong flavor of middle class Horatio Alger in the presentation which poor children would find alien to their lives. The bridge therefore would need to be supplied by the teacher.

(Continued on page 15)

People (Continued from page 14)

4. **Robert Smalls**

The life of Smalls, a runaway slave, seaman, captain and legislator, can be used to show the contributions of blacks to the Union's victory in the Civil War. The presentation appears to be a little simplistic because it does not picture black leaders of that time realistically with their thoughts, feelings, ideologies well-verbalized. It was felt that, instead of picturing Smalls as atypical, he should have been shown as an active, thoughtful example of the mainstream of thousands of blacks who have been buried unsung by white historians.

5. **Frederick Douglass**

This is a portrait of a slave who rose to be advisor to President Lincoln and one of the foremost champions of freedom and equal opportunity for blacks. He worked with white abolitionists and with the President without compromising his own identity as a black man. He also stood up for equality and dignity for women.

6. **Harriet Tubman**

This story of a most daring and courageous woman, who deservedly earned the title of Black Moses for her championship of freedom for blacks, is an inspiring example of constructive militancy. Many incidents lend themselves to dramatization in the classroom.

MEN OF THOUGHT—MEN OF ACTION (Filmstrip). Media Plus, Inc., Distributed by Doubleday & Co., 1969. 9 filmstrips (50-95 fr each), color. And record albums, 9, 18s, 33⅓ rpm. With teacher's manual, 9 teacher's guides, 8 study prints (portraits and documents). Cost: $130.00 T.C. filmstrip #596. LPS 7405-7412.

With only minor exceptions this entire unit was noted as being very good to excellent for use in secondary schools and colleges.

1. **The Spirit of Inquiry and the Idea of Liberty**

The many-faceted intellectual and other endeavors of Benjamin Banneker, the inventor and astronomer, who helped to plan the city of Washington, D.C., the creator of the first all-American made clock, are compared with the achievements of Benjamin Franklin. Since both men were devoted to liberty and peace, this excellent filmstrip has contemporary meaning for youth. This also fills one of the many gaps in early American history by making clear the contributions to American civilization and culture of this black genius. Black and white comparison is an excellent starting point for fostering wholesome intergroup attitudes.

2. **The Slavery Question, Part I**

The unit on Frederick Douglass and Henry Thoreau presents Thoreau as a man of thought in contrast to Douglass, a man of action. The comparison seems a little forced and the presentation does no more than compare two men whose life styles and interests are very different. The one thread, which does join these two men, is their success despite hostile circumstances.

3. **The Slavery Question, Part II**

While this second unit also seems forced in its comparisons of Douglass and Thoreau, it succeeds in demonstrating the contributions of two men of differing temperaments to the struggle for the freedom of black slaves.

4. **Free at Last? Part I: Civil War**

The story of the life and achievements of Frederick Douglass is continued to show the roles he and President Lincoln filled in the development of the Emancipation Proclamation. The contributions of black soldiers in the Civil War are also featured.

The comparison made here between Douglass and Carl Schurz is thin, forced and could easily be eliminated.

5. **Free at Last? Part II: Reconstruction**

The indomitable spirit of Douglass as shown here could serve as a positive force toward improved self concept among blacks. This unit clearly brings out the contrast between Douglass and Schurz—between the ambitions of blacks as seen by a black man and as seen by a white liberal. Objection was raised to the very favorable picture of President Hayes' damaging concession to the Southern states, which set back the progress of civil rights and had serious implications for the future of the blacks.

The teacher could use this unit to demonstrate the economic, social and political plight of the emancipated slaves and the origins of the black militant movement for equal rights. This unit presents clearly the force of Douglass' protest and agitation against the federal government's appeasement policies toward Southern resistance to civil rights for the blacks.

6. **The Whole Man, Part I**

This unit illustrates the early life of DuBois and the contributions of immigrants to the quality of American life. It is also concerned with the fight for equal employment and quality education for black children. The theme of "color line" is touched on but not discussed thoroughly enough.

7. **The Whole Man, Part II**

This filmstrip is valuable in demonstrating that one does not need to belong to the majority before one can seek to influence policies. It shows how minorities contribute to the fight against poverty and to the improvement of American life. It deals with the lives and works of W.E.B. DuBois and Jacob Riis, with only vague generalities about DuBois and more detailed information about Riis. Greater attention should have been given to DuBois' attitudes toward race relations and his approaches to education and employment.

8. **Tides of Change, Part I**

This unit deals with the issue of race from 1915 through the 1920's. It presents the material very well but more information should have been provided on Marcus Garvey's Back to Africa movement. It is suggested that the teacher design research activities to have the class fill the gap.

9. **Tides of Change, Part II**

This attempt to bring black history up to date does not do full justice to the events because it is spread too thinly. The filmstrip is excellent for illustrating the decades of protest against racial segregation in buses, schools, employment and social life. It deals with militancy, race riots and the challenge to the American conscience. The freedom riders and the March on Washington are presented but there is no mention of the Urban League, NAACP, CORE, Black Power or SNCC—each of which has contributed in its own way to the realization of the goals they all shared. No mention was made of some important individuals, such as Malcolm X and Stokely Carmichael, nor of the crucial role which the courts have played in the last two decades. In conclusion this filmstrip leaves the viewer with an excellent expression to proceed on "America's Unfinished Revolution."

(Continued on page 16)

People (Continued from page 15)

THEY HAVE OVERCOME (Filmstrip). Warren Schloat Productions, Inc., c1969. 5 filmstrips (average 90 fr each), color. And record albums, 5, 10s, 33⅓ rpm. With teacher's guide. Cost: $74.00.

There is general agreement on the part of the reviewers and the school reporters that this set is excellent for enhancing reference group identification and self concept, that it is useful for fostering wholesome intergroup attitudes and that it provides content about the lives of present day blacks who, despite or because of their environments, forged ahead and demonstrated self worth. The separate filmstrips can be used to assist children in making tentative vocational choices and for studying autobiography. They are recommended for use from the upper elementary grades through high school and college.

1. **Gordon Parks**

The life of this writer and photo-journalist is told with a touching and honest approach. Problems such as the fear of death, the death of his mother, change of environment from a rural to an urban setting, the temptation to commit a crime, and his struggle against great odds, find ready responses from black children. It is suggested that "The Learning Tree" be studied at the appropriate levels in conjunction with the filmstrip. It is an inspiring presentation. The only flaw is uneven sound quality. One teacher reported its use in spearheading a photo-journalism unit centered around mid-Manhattan youth problems and their community ramifications.

2. **Claude Brown**

This story of a black poor child in Harlem, a criminal addict who was sent to a reformatory and who triumphs over his boyhood hardships to become an author is closer to the experiences of most inner-city children than any other filmstrip in this unit. The implications of the consequences of addiction and crime are realistically presented. It should be used as early as the Junior High School level because it could help prevent problems which have their roots at that stage of adolescent development. The language requires verbal and contextual preparation of the class before presentation. Afterwards it is the responsibility of teachers and counselors to help youth find ways in which they can overcome the obstacles they face. The students are aware of the problems. They need help in finding alternative solutions. The lesson "don't give up" is very effective. This filmstrip is also recommended for Black Studies courses at the secondary and college levels and is also useful in teacher preparation programs. Concern was voiced that the crime scenes might seem glamourous to younger students and, therefore, they demand clarification of the consequences. The filmstrip presents an excellent narration by the author and might be used as a preface to reading **Manchild in the Promised Land.**

3. **Dr. James P. Comer**

The life of this black psychiatrist shows how learning can help blacks to elevate themselves if they set goals, have the opportunity, and persevere. It also demonstrates how one man was effective in working against prejudice.

4. **Dr. Dorothy L. Brown**

This story of a black woman medical doctor can serve as an inspirational film for potential dropouts and for dropouts. The fact that she was an orphan also serves as a model for children lacking one or both parents. It is also considered valuable for counseling black students interested in studying medicine or entering health services.

5. **Charles Lloyd**

The focus on jazz music and the musician broadens the base of this set. In music classes it could be explained that jazz is not just noise but carefully created music requiring a talented performer. Since music is a universal language, this filmstrip could help in fostering wholesome intergroup attitudes for students of all racial and ethnic groups. One teacher felt that the presentation became too sophisticated after the first few frames for elementary level students. There were several references to the uneven quality of speech, music and the pictures; however, the defects, while needing correction, do not detract from its usefulness. Social studies of ethnic groups in the humanities, the development of the arts and comprehension of the act of creating could evolve out of teacher planned experiences based on these materials.

WILLIAM BUCKLEY'S FIRING LINE: THE BLACK REVOLUTION (Filmstrip). Warren Schloat Production, Inc., 1970. 8 filmstrips (Avg. 68 fr each), color. And record albums, 8, 16s, 33⅓ rpm. With teacher's guide. Cost: $108.00. T.C. filmstrip #618. LPS 7501-7508.

This series of unstructured interviews, in which the discussants follow the argument wherever it leads them, range from interesting and at times humorous in the case of Henry to desultory in the section on Cleaver. Clark presents a calm and reasoned position, which is absorbing. The unit on Hentoff is the most interesting and the most educative of the four. Throughout, the ultra-conservative Buckley uses his wry sense of humor and ingenious questions to test the positions of the people being interviewed.

1. and 2. **Milton Henry: Black Separatism**

One may not agree with the proposed solution of a separate country within the United States, but Milton Henry enhanced black's self concepts through his advocacy of a Black Republic of New Âfrica. His separatist views can be used as a foundation for learning about self-determination within the context of the country as it is now or as it may become when more cities and states develop black majorities and black governments.

At one point Buckley plays down the economic contribution of black slavery to the prosperity of America. He argues that without black slaves America could have been more prosperous. It is the case, however, and impossible to deny, that some free men were enslaved, made to serve economic and other ends by another group of people. It is for these years of enslavement, exploitation and dehumanization that reparation is sought.

For the classroom the interview could have been edited down to a more usable length by eliminating digressions, such as the argument on whether the Roman or the American type of slavery was more humane.

(Continued on page 17)

People (Continued from page 16)

It is also important to emphasize that each black man is searching, in his own way, for a practical solution rather than patterning himself after specific leaders. It is this independence which will nurture more constructive leaders for the future.

Unfortunately, the main theme of separatism and its possible implementation is buried in this interview by extraneous discussion. The fact that Henry claims a sizable following—a million blacks—points to the need to consider the pros and cons of this position.

3. and 4. **Eldridge Cleaver: The Black Panther Movement**

The reviewers felt that Buckley was the wrong person to interview Cleaver, since his prejudices pervaded the content from the beginning with concentration on assassination and Buckley's attempt to divide blacks among themselves. The flavor tended to destroy potential building of self concept or intergroup attitudes among youth. The teacher might dwell on the failure of capitalism to solve problems of poverty, oppression and discrimination and on Cleaver's proposal that socialism, as he defines it, might bring solutions. Focus should also be placed on substantive programs, such as feeding children, which promote self-determination and pride.

Only at the end of the unit when Cleaver makes a few uninterrupted statements attempting to show a truer picture of the objectives of the Panthers is there some surcease from the hostile "firing line." Cleaver's equanimity is commended in contrast to Buckley's use of even "liberals" as a cornerstone for his attack on Cleaver's stance.

5. and 6. **Dr. Kenneth Clark: The Ghetto**

Clark's moderate and realistic voice in the Civil Rights movement in support of the school integration position contributes to the study of race relations in America. The compromise position of demanding quality education, when the realities of ghetto schools must be faced in the absence of the possibility of prompt integration, offers a necessary alternative.

Buckley's "divide and rule" technique seemed to work with Dr. Clark, separating him not only from extremists but also from moderates, such as Whitney Young. The unit as a whole is nevertheless judged as useful in studying the black ghetto, the lack of political and economic power there, and the inherent frustrations which lead to unusual ends.

7. and 8. **Nat Hentoff: Black Power**

This is the best exposition in this series of the cultural identification that must take place before there is full acceptance of blacks. It presents the part that the Black Power movement is playing toward goals based on self-awareness, self-determination and pride in black roots.

Nat Hentoff's contributions through advocacy of black cultural renaissance, Afro-American jazz, and black history lends support to the idea that social transformation need not be violent nor ultra-separatist and that it is futile to wait for moral conversion in white hearts or to wait for liberation to be given. His main drive is that change is required first in the hearts of blacks themselves through active self-assertion of black pride and power.

GENERAL

BLACK AND WHITE STATUE (Filmstrip). Warren Schloat Production, Inc., 196? 37 fr, color. And record albums, 1, 2s, 33⅓ rpm. With teacher's guide. Cost $21.00. T.C. filmstrip #613. LPS 7488.

Review of this unit resulted in rejection of this "well-intentioned" but misdirected presentation of a parody of race relations with little sense and poor humor. Even if the story is true, as claimed, this fact does not necessarily make it educative nor worth recording.

BLACK RABBITS AND WHITE RABBITS: AN ALLEGORY (Filmstrip). Warren Schloat Production, Inc., 1969. 41 fr, color. And record albums, 1, 2s, 33⅓ rpm. Cost: $21.00. T.C. filmstrip #615. LPS 7491.

In allegorizing the history of slavery in America, this unit tends to oversimplify the case and may result in either misinterpretation or unwholesome conclusions. If the end of the story is left open, there is the danger of fostering unwholesome intergroup attitudes, especially the spirit of revenge, since the realities of the historical incident symbolized are too thinly disguised.

The teacher of elementary-level students would need to build the conclusion that discrimination is bad, a conclusion which may be easy to verbalize but is more difficult to internalize when one is identified with the discriminator.

It is suggested that the use of color to distinguish the two groups was not a good choice, since even pre-school children are already aware of the connotations of black and white.

Is it not possible for this unit to lead to the delusion that the opportunity is coming for whites to be enslaved? Is this the direction in which we want children's thinking to move?

CHILDREN OF THE INNER CITY (Filmstrip). Society for Visual Education, Inc., c1970. 6 filmstrips (average 72 fr each), color. And record albums, 3, 6s, 33⅓ rpm. With teacher's guide and reading script, word games. Cost: $39.00 ($6.50 each filmstrip). T.C. filmstrip #604. LPS 7456-7458.

This series presents the problems that six different ethnic groups face in migrating to, and becoming adjusted to, inner-city life. While generally considered good or very good for use in secondary schools, several present problems of omission or commission. They all could have been improved by the use of appropriately selected, indigenous background music. In some of the units one gets a brief glimpse of the offices set up to help new immigrants solve their readjustment problems; those offices also serve as centers for the preservation of cultural identities.

1. **Jose, Puerto Rican Boy**

Because a healthy consciousness of one's cultural background and one's identity is a prerequisite for wholesome intergroup relations on the part of minority group members, and because understanding another's culture likewise affects the majority, this unit is valuable in understanding the Puerto Rican culture. One gets the impression, however, that this is an idealized picture of the family migrating to New York. The story seems to suggest that things

(Continued on page 18)

General (Continued from page 17)

are smoother than the reality of the struggle with language, unemployment, housing and social acclimatization. Perhaps life in the inner city of New York has some factors which are more favorable than those back in Puerto Rico, but not quite as favorable as portrayed. The narration is oversimplified in suggesting that Jose's shyness in his class was due to shame concerning his inability to pronounce English words correctly. The reason might also be cultural: the awe and respect that the child has for his elders which makes him look down or aside when addressed.

2. **Ernesto, Mexican-American Boy**

The filmstrip focuses more on Mexican traditions and customs, the relationships within the family, food, crafts, music, dances and the Americanization of the Chavez family than with the day-to-day life and problems of Ernesto. It does present a good basis for teaching about the naturalization procedures in America. This unit is more realistic than the one on Jose in showing the difficulties of language, housing and employment that face new immigrants.

3. **Gail Ann, Kentucky Mountain Girl**

A glimpse into the culture of the economically depressed Appalachian region and into the life of a family adjusting to the inner city is provided by this unit. It is pertinent to note that though Gail's father had no money and no applicable skill, the problem of finding a permanent job was not as difficult for him as it was for other minority-group fathers. However, he did still have other major adjustment problems.

4. **Eddie, American Indian Boy**

This unit contains considerable information on Indian culture, tribal organization, government, family and clan structure, social factors and Indian dances. It also explains the struggle to maintain one's cultural identity and traditions in a large city.

5. **Fred, Black American Boy**

The picture presented of Fred and his family, living in an integrated community is idealistic to some extent, but it is good for motivational purposes. The emphases on education, skill development, productivity and character can be used effectively with inner-city children to provide possible goals for them. Fred's parents are not typical of black immigrants facing difficult financial problems, since they both have high school diplomas and decent jobs. Their well-integrated family unit, their pride in black heritage and their support of the son's ambition through emphasis on education are models of life in a constructive, integrated community.

6. **Cynthia, Japanese-American Girl**

This very good filmstrip on the cultural life of Japanese-Americans and their contributions to our society has one serious flaw which requires discussion. In the introduction describing the purposes of the filmstrip it says, "To show how a Japanese-American girl and her family observe the customs and traditions of Japan while living in the United States as *loyal citizens*." This phrase does not appear in any other filmstrip in this series. It is objectionable as an implication that this group might be or was disloyal or hostile to this county, an unfounded canard and a continuation of the indefensible position this nation took during World War II against a group of its citizens.

The cultural picture is presented informatively and promotes interest in Japanese religion, attitudes to elders and ancestors, costumes, food and traditions, which have been maintained in spite of modernization and contribute to a pluralistic society.

EXPLODING THE MYTHS OF PREJUDICE (Filmstrip). Warren Schloat Production, Inc., 1966. Prepared by Ethel J. Alpenfels. 2 filmstrips (avg. 48 fr each), color. And record albums, 1, 2s, 33⅓ rpm. With teacher's guide. Cost $36.00. T.C. filmstrip #616. LPS 7492.

These two filmstrips could be used at the junior and senior high school level. The question and answer format contributes to the mastery of information on the origin, growth and differences of cultures. The filmstrips attempt to prove that prejudice is not based on facts. The symbols which provoke prejudice are products of man's attempt to adapt to his environment in order to survive. They explode popular beliefs about different races, skin color, nose shapes, blood types, intelligence, etc. Five degrees of prejudice, from mild dislike to violent hatred are discussed.

Questions were raised as to whether these facts can do anything to change the really prejudiced mind. Prejudice is a learned attitude and the most deeply ingrained and worst form is learned in childhood. The first attack must be against the attitudes of parents and other adults, who will affect children unless the groundlessness of their mistaken beliefs can be proven. Since the possibility of achieving this in the near future is slight, the best way of preventing the implanting of these ideas in the minds and hearts of the young is through early and true integration of groups of children, optimally in all social activities, but at least effectively in the schools—an environment which can be subject to such controls if educators truly wish to achieve this goal.

This unit is a genuine attempt to achieve the goal of opening the minds of students to the universality of human characteristics and of helping to make learning more than academic. But only intergroup living can basically achieve this. In the absence of this, we must concentrate on the fears and insecurities which foster prejudice. All men have prejudices—for instance, it is prejudice that makes men conceive of god in anthropomorphic terms. This form of prejudice is innocuous and harmless when compared to the Nazi beliefs about Jews or the South African white's beliefs about blacks. The adults of the future now sit and presumabily learn in schoolrooms. What are we teaching them about a poly-cultural world?

FOLK SONGS AND FREDERICK DOUGLASS (Filmstrip). Warren Schloat Production. Inc., 1969. 2 filmstrips (Avg. 57 fr each), color. And record albums, 2, 4s, 33⅓ rpm. With teacher's guide. Cost: $36.00. T.C. filmstrip #614. LPS 7489-7490.

Contents (of songs): Pt 1: *Nobody knows the trouble I've seen; Sometimes I feel like a motherless child; Were you there when they crucified my lord? Blow the man down; Pt 2: Bold Brennan on the moor; John Brown, Tramp, tramp, tramp; Let's go to the buryin'.*

These two filmstrips and their accompanying records accomplish three things: (1) give a tolerable biography of Douglass, although better-narrated and more detailed presentations are reported elsewhere in this survey; (2) give a brief glimpse of the cultural heritage of the blacks; and (3) present a brief glimpse of the social conditions which gave rise to the songs. These filmstrips could be used profitably as adjuncts to other units, especially to present the role of the songs in the cultural context in which they developed.

Some new information is presented on Douglass' membership in the Republic Party, his marriage to a white and the consequences, and his moderate stand against more militant abolitionists, such as John Brown.

General (Continued from page 18)

GHETTOS OF AMERICA (Filmstrip). Warren Schloat Production, Inc., 1967. 4 filmstrips (Avg. 60 fr each), color. And record albums, 2, 4s, 33⅓ rpm. With teacher's guide. Cost: $60.00. T.C. filmstrip #617. LPS 7493-7494.

Contents:

1 & 2: Jerry lives in Harlem

3 & 4: Anthony lives in Watts

These four filmstrips present the lives of Jerry in Harlem and Anthony in Watts for use in studying ghetto life in social studies classes at the elementary level. Reviewers considered them superficial and simplistic, since no indication is given concerning the psychological damage which youth suffer from the ghetto environment, nor do these filmstrips explain the social and economic causes of ghettos. The strains of eking out an existence, slum landlords, overexpensive yet low quality foodstuffs sold in the markets, the degradation of living on welfare, the breaking up of families, the drug trade—all these get little or no mention. How slums originate and what forces keep them alive are more urgent questions than those presented in this unit.

In contrasting Watts with Harlem, the impression given is that life in Watts is like that of a suburb. While the climate and topography are more favorable, little indication is provided as to the nature of the problems which led to the riots. What is developed is the sense of pride in blackness which followed the riots. The self-reliance evolving out of such programs as Operation Bootstrap, the mutual trust based on cooperative determination to improve conditions through self-help efforts sets a good model for other communities. Unfortunately, there was no reference to relationships between blacks and whites and the physical isolation which set the fuse under the community. Even for teaching at the elementary level, presentations should be more realistic so that both white and black children can have a truer picture of life in ghettos.

INTERPRETATIONS; THE ME NOBODY KNOWS (Filmstrip). New York Times Book and Education Div., 1969. Made by Class MM Yorktown Heights Schools, N. Y. 32 fr, color. And record album, 1, 2s, 33⅓ rpm. Cost: $3.50. T.C. filmstrip #605. LPS 7459.

This set attempts to show how a group of sixth-grade, white students interprets poems by black youths both verbally and in drawings. Unquestionably, the technique used by the teacher was a good one for the children in her class, but the results are generally considered poor for use with other groups of elementary or secondary students. Not only the blunder of depicting the black children with white faces, but the superficial level of interpretation proves that without contact with black children the white children cannot really sense black existence, feelings, aspirations.

The unit might prove useful in helping teachers or potential teachers to see how media (the camera as a tool to produce a filmstrip and a tape machine used by the children to record impressions) can be utilized to culminate a series of lessons on a group of poems. They may also become aware of the gap created by segregation and its effect on white children. The teacher who worked with this group was apparently sensitive to the deficiencies in her class's experiences and attempted to build understanding in the absence of meaningful contact. Hopefully, this will lead to more effective techniques such as exchange visits, field trips and possibly integration of the school.

Reviewers resented the continuation of the practice of having whites define what it means to be black. It is suggested that replication of this set by either the youth who wrote the poems contained in the original book or by a group of black students would make for a more effective tool. Such a unit might then be very useful as a visual and auditory aid in teaching the poetry to both black and white classes and in fostering wholesome intergroup attitudes. Tools of this type require competent guidance for effective group discussions.

MINORITIES HAVE MADE AMERICA GREAT: SET 2 (Filmstrip). Warren Schloat Productions, Inc., 6 filmstrips (average 70 fr each), color. And record albums, 6, 12s, One side: Automatic sound filmstrip projections, other side: Audible signal, 33⅓ rpm. With teacher's guide. Cost: $84.00. T.C. filmstrip #611. LPS 7474-7479.

Contents: 7. American Indians, Pt. 1; 8. American Indians, Pt. II; 9. Puerto Ricans, Part I; 10. Puerto Ricans, Pt. II; 11. Japanese and Chinese; 12. Mexican-Americans.

Only the second set of this presentation was reviewed; therefore, no comments will be included here on the units on Negroes, Jews, Italians, Germans and Irish. Blacks are well aware of the fact that they are not the only minority group in this country which has been oppressed and denied rights. Indeed, as one reviews different groups, one becomes ashamed of our country's attitudes and actions against ethnic, racial, religious and social groups. In a democracy how can one defend the pressure toward conformity with the majority? How explain the systematic genocide and subjugation of the natives of this soil, American Indians? How present to our young a clear picture of the exploitation of our Spanish-speaking citizens, the Puerto-Ricans and Mexican Americans? How justify the placement of our citizens of Oriental ancestry into concentration camps during World War II? We cannot. These filmstrips, however, offer an excellent basis for discussing these searching questions. The teacher should aim toward an understanding of the benefits to be derived from a true polyculture, and all current events dealing with these ethnic groups should be viewed from this perspective. Opportunities to compare the lives of these groups today and to identify common problems and strengths should prove profitable educationally. The Indian concept of collective responsibility can be contrasted with the deficits evolving out of individualism in our white society. Children and youth can learn how they may play a constructive role in correcting social inequities and fostering human dignity. The focus woven throughout these social studies should be the universality of Man rather than divisiveness.

(Continued on page 20)

General (Continued from page 19)

ROBERT AND HIS FAMILY (Filmstrip). Society for Visual Education, Inc. 4 filmstrips (average 40 fr, each) color. And record albums, 2, 4s, 33⅓ rpm. With teacher's guide, word games. Cost: $35.00. T.C. filmstrip #625.

Just as Dick and Jane split the suburban from the inner city white community and the white community from all the minority groups in this country, Robert presents a world familiar to middle class blacks, but completely foreign to urban poor black communities. A teacher in a middle class school sees the set as a very good tool for early childhood and elementary grades to enhance reference group identification and self concepts, to help foster wholesome intergroup attitudes and to develop content and information mastery. It is regarded as instructive for children to talk about their families, the things they do together, how they relate with neighbors and to study communities, local business and the zoo.

The other reviewers show Robert as living in a dream world far removed from reality. The emphasis should have been placed on collective responsibility, harmonious family and group relations. It was felt that, although many black children might enjoy it, the outcome might foster resentment toward their own parents, bewilderment and unfruitful fantasy. General hostility was voiced about the perceived Caucasion attempt to brainwash blacks to emulate whites rather than to fight for self determination. More realism would have been introduced if the children had at least one quarrel. The way in which the quarrel would have been resolved could also have served as a basis for classroom learning. None of the four sections showed the whole family as having an occasion for joint participation such as might happen during a Sunday afternoon recreation or social period.

Reviewers objected to the downtown locations of the bank and shoe store because they continued the dependence of blacks on elements outside of their communities. The 60 cent, per person, round trip carfare was also cited as a reason why the stores should have been local. Poor families also resent speaking of putting money in banks when they barely have enough to carry them from one day to the next. The size of the bank is unimportant in relation to the question of who owns the bank and who are the forces behind economic oppression of blacks.

THE STORY OF SKIN COLOR (Cassette and teaching forms). 3-M Company. Wollensack Teaching Tape C-5801; Teacher's Guide and Work Sheets. Distributed by Sonocraft: Cost: $7.95.

Reading more like a unit on biological rather than social studies, this unit's scientific explanation of pigmentation may clear up color-based racial prejudice where such prejudice rests on ignorance or misunderstanding. Where it is based on economic or irrational causes, such explanations may be useless. The important fact that there is no pure color group is well-stated.

WHAT IS PREJUDICE? (Filmstrip). Warren Schloat Production, Inc., 1969. 2 filmstrips (83 fr; 80 fr), color. And record albums, 1, 2s, 33⅓ rpm. With teacher's guide. Cost: $36.00. T.C. filmstrip #619. LPS 7499-7500.

The reviewers were skeptical about the potential effectiveness of a unit like this, especially because of the innocuous illustrations used to picture prejudice. The concentration on the minority group as the source and origin of prejudice was considered curious, since the minority group only becomes conscious of this position if the attitudes and actions of the majority prompt this self-perception. It is important to emphasize that prejudice is a set pattern of attitudes not just a single reaction on one occasion. The irrational aspect of stereotypes cannot be taught by turning away from the real issues of anti-semitism, anti-black racism, anti-feminism to the issue of school teams. The sermon-type presentation was not considered as effective as other possible methods. It was noted that showing the filmstrip alone, without the sound, obliterated any indication that this unit dealt with prejudice; therefore. the whole visual impact was lost.

MEDIA RESOURCES ORDERED BUT NOT REVIEWED

ADVENTURES IN NEGRO HISTORY (Filmstrip). Pepsi-Cola Co. Cost: — Album: $3.00; Kits: $16.50

Contents: v. 1: 1500-1950; v. 2: The Frederick Douglass Years, 1817-1895; v 3: The Afro-American's Quest for Education

DRUG MISUSE AND YOUR HEALTH (Filmstrip). Society for Visual Education, Inc., c 1966. 62fr, color. (Critical areas of health series, no. 4) And record album, 1s, 33⅓ rpm. With teacher's guide and reading script. Cost: $6.50

Credit: Authors: Hester B. Bland; Glenn R. Knotts
Narrator: George Stone

GROWING UP BLACK (Filmstrip). Warren Schloat Productions, c 1969. 4 filmstrips (average 60fr each), color. And record albums, 4, 8s, 1 & 8s Automatic sound filmstrip projectors; the rest: 33⅓ rpm. With teacher's guide. Cost: $60.00

Contents: Part 1: Cleve McDowell
Part 2: Carolyn Dolores Quilloin
Part 3: Jerry Peace
Part 4: Jerry Peace

MINORITIES HAVE MADE AMERICA GREAT: Set 1 (Filmstrip). Warren Schloat Productions, Inc., 1966, 6 filmstrips, color. And record albums, 6, 12s, 33⅓ rpm. Cost: $84.00; TC filmstrip #626. LPS 7519-7524

Contents: 1. Negroes, pt 1; 2. Negroes, pt. 2; 3. Jews; 4. Italians; 5. Germans; 6. Irish.

(Continued on page 21)

Media Resources (Continued from page 20)

OUT OF THE MAINSTREAM (Filmstrip). Warren Schloat Productions, Inc., 6 filmstrips, color. And record albums, 33⅓ rpm. With teacher's guide: Cost: $84.00

Contents: 1. Black migrant; 2. White Appalachian; 3. Chicano; 4. Sioux Indian; 5. New York Puerto Rican; 6. Southern black.

PROBLEMS OF CITIES (Filmstrip). New York Times Co., December 1968. 75fr, b & w (Sound filmstrip on current affairs). And record album, 1, 2s, 33⅓ rpm, 16 min. With discussion manual. Cost: $9.00

THE BLACK ODYSSEY: MIGRATION TO THE CITIES (Filmstrip). Guidance Associates. 2 color filmstrips and 2 records. Cost: $35.00

THE HARLEM RENAISSANCE AND BEYOND (Filmstrip). Guidance Associates. 2 color filmstrips and 2 records. Cost: $37.50

THE LIVING WORLD OF BLACK AFRICA (Filmstrip). Collier-Macmillan. 12 filmstrips (40-50 fr each), color. And record albums, 4, 8s. With teacher's guide. Cost: $108.00

Contents: 1. Black Africa: an introduction; 2. The living history of black Africa; 3. The living art of black Africa; 4. Life along the great rivers: 5. Lifeways of forest people; 6. Life in the cities; 7. The changing economy of black Africa; 8. Lifeways of the Masai, a people of East Africa; 9. Lifeways of the rural villages; 10. Lifeways in the Savanna; 11. Lifeways of the nomads; 12. Kenya: a new nation faces its future.

THE NEGRO IN AMERICAN HISTORY–LEGACY OF HONOR (Filmstrip). National Education Association. Cost: $7.00

Acknowledgements

The cooperation of a large number of people was needed in order to complete this survey. Thanks are hereby expressed to:

The ERIC-IRCD staff

Jean Barabas for acquisitions
Effie M. Bynum for coordination of reviewers
Harry Ma for cataloging
Mary Hourdequin for editing
Evelyn Abramson for business affairs
Jones Akinpelu for research assistance

The Teachers College Library staff

Dr. Sidney Forman
Dr. Ernest Harris
Viva Hinds
Lars Yingling

The Teachers College reviewers

Jones Akinpelu
Bala Carr
Tejan N'Jie
Tesfaye Taddese
Shirley Wolterding
Delores Yancey

The Public School staff

Stan Bridgeman
Clarice Detris
Dr. Seymour Gang
Rose Glover
Gertrude Greene
Lena Haber
Jack Herman
Kenneth Kelly
Paul Kerzner
Bertram Linder
Carol Lotz
Bob Miamoto
Marie Prentice
Murray Schlessinger
Roslyn Stager

LIST OF PRODUCTION COMPANIES

Anti-Defamation League
315 Lexington Ave.
New York, N. Y. 10016

Collier-Macmillan
866 Third Avenue
New York, N. Y. 10022

Doubleday & Company, Inc.
Garden City, L. I., N. Y. 11530

Encyclopaedia Britannica Educational Corp.
(Distributor in New York City)
180 East Post Road
White Plains, N. Y. 10601

Eye Gate House Inc.
146-01 Archer Ave.
Jamaica, N. Y. 11435

Ginn-Xerox Corp.
125 Second Avenue
Waltham, Mass. 02154

Guidance Associates
Pleasantville, N. Y. 10570

McGraw-Hill Book Co.
(Text Film Division)
330 W. 42nd Street
New York, N. Y. 10036

NEA
Publication Sales Section
1201 16th St., N.W.
Washington, D. C. 20036

New York Times Co.
229 W. 43rd St.
New York, N. Y. 10036

Pepsi-Cola Co.
P. O. Box 134
New York, N. Y. 10046

Society for Visual Education, Inc.
Division of Singer, Inc.
1345 Diversey Parkway
Chicago, Ill. 60614

Sonocraft
29 W. 36th St.
New York, N. Y. 10018

U.S. Commission for UNICEF
331 E. 38th Street
New York, N. Y. 10016

Universal Education & Visual Arts
221 Park Ave., South
N. Y. C., N. Y. 10003

Warren Schloat Productions, Inc.
Pleasantville, N. Y. 10570

National Center for Research and Information on Equal Educational Opportunities

ERIC-IRCD has received a grant from the Division of Equal Educational Opportunities, which administers Title IV of the Civil Rights Act of 1964 within the U.S. Office of Education, to serve as a national clearinghouse to process information on segregation and desegregation efforts in the country's public schools.

It is felt that the long history of concern with the patterns by which ethnic groups are segregated and/or integrated for purposes of schooling and the relationships between these patterns and school achievement have resulted in an enormous body of experience and information in a wide variety of documents. Although many of these documents are readily available, others are less so or unavailable to the general reader.

The new Center will undertake the task of identifying and acquiring the multitude of documents concerning ethnic segregation and integration in public education from 1900 to the present.

The documents will be analyzed, and the most pertinent ones will be abstracted and processed for entry into the ERIC system, a national network for the collection of documents on different topics and problems concerning education.

NEW REFERENCE TOOLS

CCM Information Corporation, publishers of **Current Index to Journals in Education** (CIJE), has recently issued two indispensable documents for using the ERIC literature:

1. The **ERIC Educational Documents Index** brings together references to all research documents in the ERIC collection: **Research in Education (RIE),** 1966 through 1969; **Office of Education Research Reports,** 1956 through 1965, and the **ERIC Catalog of Selected Documents on the Disadvantaged.** The **Index** includes documents ED 001 001 through ED 031 604. Complete titles and ED numbers are listed with each entry in the Subject Index and the Author Index. The ED numbers refer the user to abstracts in the above ERIC publications, to microfiche of the documents, and to copies of the original document available from the ERIC Document Reproduction Service. It is in two volumes with library binding. The set costs $34.50.

2. The **Thesaurus of ERIC Descriptors,** new 1970 edition, offers a definitive vocabulary of education, developed and brought up-to-date by educators who review the literature in their field. The **Thesaurus** is the source of all subject headings used for indexing and for retrieval of documents and journal articles in the ERIC collection. This hard cover edition supersedes previous paperback editions. All newly assigned descriptors and hierarchical displays as of July 1970 are included. This 300-page document costs $8.95.

Both of these reference tools can be ordered from:

CCM Information Corporation
Crowell Collier and Macmillan, Inc.
909 Third Avenue
New York, New York 10022

INFORMATION RETRIEVAL CENTER ON THE DISADVANTAGED

The IRCD BULLETIN, a publication of the ERIC Information Retrieval Center on the Disadvantaged, is published five times a year and usually includes status or interpretive statements, book reviews, and a selected bibliography on the center's special areas. Persons may ask, in writing, to be placed on the subscription list. The center also publishes the ERIC-IRCD Urban Disadvantaged Series and the Collegiate Compensatory Education Series, a series of bibliographies, reviews, and position papers. Numbers in this series will be announced in the IRCD BULLETIN and can be obtained by request. Subject areas covered by IRCD include the effects of disadvantaged environments; the academic, intellectual, and social performance of disadvantaged youth; programs and practices which provide learning experiences to compensate for the special problems and build on the characteristics of the disadvantaged; programs related to economic and ethnic discrimination, segregation, desegregation, and integration in education; and materials related to ethnic studies.

The center is operated under a contract with the Educational Resources Information Center (ERIC) of the U. S. Office of Education and receives additional funds from the College Entrance Examination Board, Teachers College, Columbia University, the Division of Equal Educational Opportunities of the U.S. Office of Education, and other agencies for special services.

Edmund W. Gordon
Director

Erwin Flaxman
Assistant Director

ERIC-IRCD PUBLICATIONS AVAILABLE IN SINGLE COPIES

THE STUDY OF COLLEGIATE COMPENSATORY PROGRAMS FOR MINORITY GROUP YOUTH

The College Readiness Program: A Program for Third World Students at the College of San Mateo, California, Carol Lopate

Danger: Proceed at the Risk of Rationality, Robert J. Schaefer; **Relevance or Revolt,** Edmund W. Gordon

An Annotated Bibliography on Higher Education of the Disadvantaged, Edmund W. Gordon and Edwina D. Frank

The Black Agenda for Higher Education, Preston R. Wilcox, Edgar F. Beckham, Jeff Donaldson, Sidney F. Walton

Transition from School to College, S. A. Kendrick and Charles L. Thomas

A Syllabus for the Study of Selective Writings by W. E. B. DuBois, Walter Wilson

This **Bulletin** was prepared pursuant to a contract with the Office of Education, U.S. Department of Health, Education, and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their judgment in professional and technical matters. Points of view or opinions do not, therefore, necessarily represent official Office of Education position or policy.

HOW TO ORDER ERIC DOCUMENT REPRODUCTIONS

Title	Cost of hard copy per page	Number in Document Microfiche Collections	Cost of Collections
Reports in Research in Education for 1967	.05	2,349	$ 480
Reports in Research in Education for 1968	.05	7,458	1,470
Reports in Research in Education for 1969	.05	15,873	1,746
Total for all reports			$3,696
Office of Education Research Reports, 1956-65	.05	1,214	495
ERIC Catalog of Selected Documents on the Disadvantaged	.05	1,746	410
Pacesetters in Innovation, Fiscal Year 1966	.05	1,075	180
Pacesetters in Innovation, Fiscal Year 1967	.05	907	215
Pacesetters in Innovation, Fiscal Year 1968	.05	572	140
Selected Documents in Higher Education	.05	845	190
Manpower Research, Inventory for Fiscal Years 1966 and 1967	.05	392	100
Manpower Research, Inventory for Fiscal Year 1968			
Group I *	.05	81	35
Group II **	.05	202	55
Total for all ERIC special collections			$1,820
Grand total			$5,516

All individual microfiche continue to be 25 cents each.

Note: A standing order for all microfiche of reports cited in monthly issues of **Research in Education** is currently about $150.

When ordering from the ERIC Document Reproduction Service, the following information should be furnished:

The ED numbers of the desired documents (titles need not be given).

The type of reproduction desired—hard copy or microfiche. The number of copies being ordered.

Purchase from: ERIC Document Reproduction Service
National Cash Register Company
4936 Fairmont Avenue
Bethesda, Maryland 20014

"HC" stands for hard copy—reproduction on paper in easy-to-read form. "MF" stands for microfiche—reproduction on a 4x6 inch sheet of film with up to 70 images, each representing an 8x11½ inch sheet of paper. Microfiche readers, available from many manufacturers, are required to enlarge the images for reading purposes.

To order hard copy reproductions from issues of **Research in Education** prior to March 1969, increase the price shown in the document résumé entry by 25 percent.

Special note: The full texts of items cited in the Project Section of **Research in Education** are not available for purchase from the ERIC Document Reproduction Service.

Payment must accompany orders totaling less than $5. Add a handling charge of 50 cents to all orders except full document collections. The ERIC Document Reproduction Service is registered to collect sales taxes. Orders from states which have sales tax laws should include payment of the appropriate tax or tax exemption certificate.

Foreign orders: A 15-percent service charge, calculated to the nearest cent, must accompany orders from outside the United States, its territories, and possessions except Mexico and Canada. Export charges are eliminated completely on individual orders under $50.00 from Canada and Mexico; the 15% service charge applies however, on all orders over $50.00. These service charges are applicable to orders for both microfiche (MF) and hard copy (HC).

* This group includes documents already in the ERIC system which are available to recipients of standing orders.

** This group represents documents new to the ERIC system.

ERIC PUBLICATIONS

Research in Education — GPO Order Number and Price: Yearly Subscription
Monthly Abstract Journal. Please send subscription orders separately from orders for other publications listed below.
Domestic $21.00 · Foreign $26.25 · Single Issues $ 1.75

Research in Education, 1967 Annual Index Reports (Order by title) $ 3.25

Research in Education, 1967 Annual Index Projects (Order by title) $ 1.50
Cumulative Indexes of first 14 issues of RIE November 1966-December 1967, 2,349 titles

Research in Education, Annual Index Reports (Order by title) $.8.25
January-December 1968, 8,803 titles

Research in Education, Annual Index Reports (Order by title) $ 6.25
January-December 1969, 10,453 titles

Thesaurus of ERIC Descriptors, Second Edition OE–12031–69 $ 3.25
To be used in searching the subject indexes of RIE and other ERIC publications.

Rules for Theasaurus Preparation, Sept. 1969 OE-12047 $ 0.20

Office of Education Research Reports, 1956-65, Resumes OE-12029 $ 1.75
Abstracts of 1,214 research reports received by the Bureau of Research before the start of publication of RIE.

Office of Education Research Reports, 1956-65, Indexes OE-12028 $ 2.00
Indexes, reports by author, institution subject, and report numbers.

ERIC Catalog of Selected Documents on the Disadvantaged. Number and Author Index OE–37001 $ .65
1,746 documents dealing with the special educational needs of disadvantaged, to 1966.

ERIC Catalog of Selected Documents, Subject Index, to 1966. OE–37002 $ 3.00

Pacesetters in Innovation, Fiscal Year 1967 OE–20103–67 $ 2.50
Résumés of projects to advance creativity in education approved during fiscal year 1967 indexed by subject, local education agency, and project number. 907 documents covered.

Pacesetters in Innovation, Fiscal Year 1968 OE–20103–68 $ 2.50

Pacesetters in Innovation, Fiscal Year 1969 OE-20103–69 $ 5.00

Manpower Research: Inventory for Fiscal Years 1966 and 1967 OE–12036 $ 2.75
Collection by Intragency Committee on Manpower Research covering 392 documents.

Manpower Research: Inventory, for Fiscal Year 1968 OE–12036–68 $ 1.75

Manpower Research: Inventory for Fiscal Year 1969 OE-12036–69 $ 1.75

Selected Documents in Higher Education, Number and Subject Index — Not available from GPO
Covers 845 documents. Order from EDRS/NCR
ED 012 110
$4.05 (HC) $ .50 (MF)

How To Use ERIC OE 12037–B—$ .25
A graphic aid to the use of ERIC system.

Purchase from: Superintendent of Documents
U. S. Government Printing Office
Washington, D. C. 20402